

SCHOOL ARTS

DESIGN IN USE •



60 CENTS

JUNE 1953



Of Particular Interest in connection with this issue of **SCHOOL ARTS** an applied design is a new booklet recently published by Science Research Associates, 57 W. Grand Ave., Chicago 10, Ill., titled **YOUR TASTE AND GOOD DESIGN**. 48 pages. Size, 5 1/2 by 8 1/2 inches. Price, 40 cents each—less in quantity.

No two boys or girls have exactly the same taste in judging design—nor would uniformity of taste be desirable. Yet there are certain basic requirements in the design of everyday objects which should be looked for when making choices among things we plan to buy and use. These requirements—such as the purpose the object is meant to serve, and the materials of which it is made—are clearly explained and illustrated in this booklet.

The first of its kind written especially for high school students, it discusses the design of familiar objects used by teen-agers, ranging from neckties and scarves to furniture, automobiles, and houses.

This booklet will encourage young people to rely on their own judgment, cultivate their tastes as an awareness of quality in design and craftsmanship in objects and clothing.

Thomas McKey Foldy, the author, is Professor of Art and Chairman of the Department of Art at Northwestern University, Evanston, Illinois.

For your copy of **YOUR TASTE AND GOOD DESIGN**, send 40 cents to Science Research Associates, 57 West Grand Ave., Chicago 10, Ill.

A New and Comprehensive Booklet describing Britain, illustrated with beautiful color photographs and art reproductions of beauty spots, historic sites and interesting events is now being distributed by British Railways.

Illustrations of the 300 year-old ceremony—Trooping the Color, the vigor and excitement of a Fall foxhunt, the brilliant clash of colors in a Scottish bagpiper's Highland dress and the grim but splendid proportions of a medieval castle, all give intimate glimpses of Britain at work and play.

A handy map in the center of the booklet shows the extent to which a holder of a British Railways new "9 Day Guest Ticket" can cover the country.

A free copy of this colorful and helpful booklet can be had by writing to British Railways, 9 Rockefeller Plaza, New York 20, N. Y.

Alaska May Soon Be Our 50th State. A recent booklet called **ALASKA 1952-1953**, available for 20 cents from the Superintendent of Documents, U.S. Printing Office, Washington 25, D.C. gives you interesting and authentic information on this territory of 586,400 square miles—one-fifth the size of the United States. It is written in

response to many requests for information about Alaska, and with the objective of giving a condensed yet comprehensive picture of Alaska to those looking for general information about this fabulously rich territory, purchased from Russia in 1867.



BOOKS

This column brings to you a cross section of current publications of interest to art and craft teachers.

Order copies of books reviewed from Creative Hands Bookshop, 116-116, Printer's Building, Worcester 8, Mass.

The New Stencil Book by Emmy Zweybruck, American Crayon Co., Sandusky, Ohio. Price, \$3.75.

When stenciling was an unknown, untried craft among our teaching groups, "Professor Emmy" wrote the **First Stencil Book** and wove into it all the charm of the old world peasant art. In time, came the **Second Stencil Book**, reflecting America's profound influence on the author's sensitive art consciousness.

And now comes **THE NEW STENCIL BOOK** mirroring the new contemporary trend, in which Professor Zweybruck, noted artist, designer and lecturer, develops the stenciling technique into a fully creative craft, with emphasis on self-expression. The book will be valued for the breadth of its art philosophy, for the stimulation of new ideas in creative self-expression, and for its extensive use of color. **THE NEW STENCIL BOOK** is full of current interest for its newness and freshness of appeal, its complete understanding of modern conceptions, yet its earnest belief in and adherence to the fundamental, unchangeable principles of good design.

The new book is not a lengthy, tiresome study, but is short, terse and meaty—clearly stated, easy to read and understand. It has charm, both in its conception and its execution, and readers will enjoy it while they learn from it.

The Art of Hand-lettering by Helm Wotzkow, Watson Gupitll Publications, Inc., 24 West 40th St., New York 18, N. Y. 320 pages. Size, 6 by 9 1/2 inches. Price, \$6.00.

The author, a highly skilled letterer and designer who is now Foreign Art Director of Colgate-Palmolive-Peet Co., has the experience of many years of teaching and professional service upon which to draw for his book. He has the ability to present a readily understandable word and picture form.

The five basic lettering styles—Roman, Italic, Gothic, Script, and Black—are thoroughly analyzed, and the formula, "Size, Form, Weight, Layout, Spacing, Execution," are carefully discussed to give the student a foundation with which he can develop many variations of the alphabet.

Many carefully designed and executed examples illustrate this book which will be valuable for the student, the teacher, the letterer, the designer, and the layout man.

(Continued on page 10-a)

As long as we are not interested in it, there are two sides to every question.

THE SEARCHLIGHT



SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

The Fourth Research Bulletin of the Eastern Arts Association was published recently and mailed to all members. A limited number of this edition, titled **ART EDUCATION AT THE JUNIOR HIGH SCHOOL LEVEL**, are now available to non-members. It contains research articles and tests pertinent to better secondary school teaching as well as valuable opinions of the meaning of the Junior High School art program. This Bulletin will help teachers and administrators to become aware of some of the problems with which they are unfamiliar, and fortify some of their opinions and intuitive approaches.

While this Bulletin deals mainly with problems of art education in the Junior High School, it should be of concern to all teachers and administrators who are interested in a well-rounded program.

Single copies may be purchased at 75 cents each—less in quantity. Order from Mrs. Lillian D. Sweigart, Secretary, The Eastern Arts Association, State Teachers College, Kutztown, Pennsylvania.

The Museum of Modern Art has recently announced the availability of five kinescopes of their half-hour education programs on television, for 16mm. film projection. Films may be rented from the Film Library of the Museum, 11 West 53rd Street for \$12 per program. The programs are restricted by WNBT to projection only and may not be re-telecast.

These five kinescopes have been selected to be used for educational purposes, such as teacher training, parent-child study groups, educational conferences, courses in visual aids for education, courses in television production, and for direct motivation for children's creative activity.

The titles of the five programs are as follows:
Program 1: "Make a Feeling and Seeing Picture"
Program 2: "Make a Paper Magic"
Program 3: "Tell Your Ideas with Clay"
Program 4: "Paint a Picture of Sounds"
Program 5: "Make a Space Design"

One of the Most Comprehensive Collections of American 19th Century paintings ever assembled will be shown in West Germany this spring and summer as the result of a cooperative international exchange effort by the American Federation of Arts, the Department of State and a committee of outstanding German museum directors.

Consisting of 76 oils and 14 water colors borrowed from leading museums and private collectors throughout the United States, the collection will be exhibited first at the Frankfort Städtisches Kunstinstitut on or about March 1. Subsequent showings will be held in Hamburg and Munich.

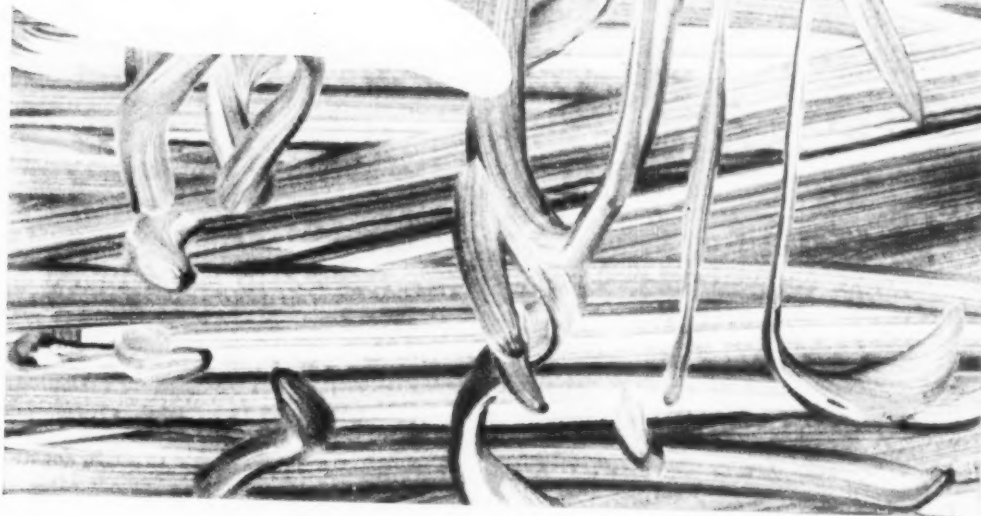
(Continued on page 10-a)



a primary tool

Convenient . . . highly economical . . .
brushless . . . mixes on wet paper from
canister with shaker top . . . 6 non-toxic
colors. For free descriptive booklet,
write Dept. SA.

GENIE
handipaint



Celebrating 50 Years of CRAYOLA Leadership **BINNEY & SMITH CO.**
41 E. 42nd St., New York 17, N. Y.



**SECOND BIENNIAL CONVENTION -- N.A.E.A. -- St. Louis, Mo.
April 8-11, 1953**

Shown here are only a few of the more than eleven hundred art educators from coast to coast who helped make the second **National Art Education Association Convention** the great success that it was. These pictures give you a cross section of the personalities, meetings, banquets, informal gatherings, commercial exhibits, Ship awards, demonstrations, and other events — all of which contributed to the note of high enthusiasm prevailing throughout the conference.

Our thanks to Bill Milliken, Jr. for rushing these prints to us in time to beat the deadline for the June issue.





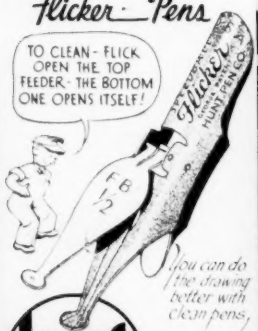


THE BEAUTIES OF NATURE CAN BE SKETCHED QUICKLY AND ACCURATELY WITH

Speedball
drawing and lettering
PENS
A POINT FOR EVERY PURPOSE

Flicker Pens

TO CLEAN - FLICK
OPEN THE TOP
FEEDER - THE BOTTOM
ONE OPENS ITSELF!



hunt
PEN CO.
CAMDEN 1, N.J.

SEND IN
STAMP FOR
SAMPLE
CARDS, IN
PEN
LETTERING
& LINELIN
BLACK
PRINTING

THIS AD DRAWN & LETTERED WITH SPEEDBALL PENS & SPECIALS (N-1)

ITEMS of INTEREST



A New, Ready-to-use Liquid Underglaze has recently been announced by Pemco Corp., Baltimore, Maryland. This new line results from many requests from school users for an underglaze that need not be diluted. Colors are available in 16 popular shades which may be blended at will to increase the range. They are packed in handy sized bottles, and have a firing range of cone 010 to cone 06. Many of you have used Pasgobes, a range of 41 underglaze colors, packed in concentrated form to be diluted. This new, ready to use line, is made to the same exacting standards which characterizes all Pemco products. The range of colors includes those in most popular use by schools. Available from your school supply or hobby dealer or write to the company.



Higgs Ink Co., Inc., have just released a new product which promises to endear itself to all users of drawing inks. The item is a straight-sided 6-ounce jar of Higgs Pen Cleaner equipped with a screw cap and containing a special plastic strainer in the bottom of the jar. Affixed to the center of the strainer is a rod which projects above the level of the liquid. This rod enables the user to raise the strainer and remove pens, etc., without "fishing" around in the jar. Small items such as pen parts, airbrush parts, Speedball pens and drafting instruments may thus be dropped without concern into the jar of Higgs Pen Cleaner. When instruments are cleaned, you simply lift the plastic strainer and up they come. This new product intelligently designed and modestly priced, will be of interest to every art teacher because your pen cleaning problem is permanently solved—quickly and easily.

Ask your school supply dealer about this new pen cleaner jar, or write direct to the company.

MADE FOR EACH OTHER

DRAKENFELD clays • glazes

Now you can cut down crazing, shivering, blistering, pinholing and crawling. How? Using Drakenfeld clay bodies with Drakenfeld glazes. The combination can't be beat! Both the dry casting and the moist plastic clay bodies are specifically designed for cone 06 glazes.

And, it's a cinch to make a slip with the dry clay body... simply add water and adjust to proper consistency. You may prefer the moist plastic body. It's supplied ready-to-use... just throw it on the wheel and start spinning.

Write for complete
Details and Prices.



Drakenfeld

B. F. DRAKENFELD & CO., INC.
45-47 Park Place • New York 7, N.Y.

Many of You saw and tested the new PARADISE colored pencils at the American Pencil Co. booth in St. Louis during the recent N.A.E.A. convention. It's the latest addition to the line of high-quality drawing pencils by the makers of "Venus."

Packaged 12 in a box, the brilliant colors will not smear or fade, yet this versatile pencil gives you remarkable ease in execution, dramatic contrasts, sharp renderings and crisp layouts. They are soluble in turpentine, remain constant under fixative and may be used over tempera. In addition, they are not affected by perspiration, dampness, sunlight or water.

Send \$1.00 to American Pencil Co., Hoboken, N. J. for a sample box of 12 popular colors of the new PARADISE pencils, or write on your school stationery for a free sample—naming the color you would like to try—and a folder which gives complete details about this new pencil.

The Forthcoming Issue of the WINTON PALETTE, published by Winsor & Newton, Inc., New York, and distributed to art material dealers and consumers all over the country, is to be a Special Coronation Number. Printed in gold and royal purple, this issue of the "Winton Palette" includes articles of particular interest in connection with the forthcoming Coronation of Queen Elizabeth II. Your art supply dealer will gladly tell you how to obtain a copy.

(Continued on page 8-a)

For quality

at reasonable prices

Remember . . .

WEBER

MALFA

**WATER
COLORS**

IN 3" x 1/2" TUBES

Leading art and design schools, and many recognized authorities, use and recommend MALFA Water Colors. They embody all the necessary qualities essential to the achievement of best results; they are delightfully easy to use. Made in 15 colors and whites.

MALFA Water Colors conform to specifications requested by the American Artists' Professional League.

Color Cards on request to teachers and schools.



OIL COLORS

IN STUDIO-SIZE TUBES 4" x 1"

All the qualities you look for in an artist oil color are to be found in MALFA Oil Colors. In color strength, purity, brilliancy, durability and permanency, they are more than adequate. They possess working properties and a brush response equal to those found in higher-priced oil colors. Made in 15 colors and whites.

All MALFA Oil Colors which are included in the approved list of the U. S. National Bureau of Standards, are guaranteed to conform to Commercial Standards CS 98-42. They are also produced to the exacting standards and specifications of the American Artists' Professional League.



Manufactured by

F. WEBER CO.

Manufacturing Artists' Colormen, since 1853

PHILADELPHIA 23, PA.

St. Louis 1, Mo. Baltimore 1, Md.

Patronize your nearest Weber dealer.



- IS
- OUR
- BUSINESS!

Serving the craft and art field for over half a century, LeisureCrafts is proud of its record of quality, service, and price. Why not benefit from our vast experience and stocks? Complete program planning available.

All School ART & CRAFT SUPPLIES Distributors of—

- Makits leather kits & books
- PRANG
- X-ACTO
- AMACO
- SPEEDBALL
- DENNISON CREPE, ETC.
- PYROCON



FREE!

Large Handbook of Handcraft Supplies sent free to schools or teachers when accompanied by name and address of school with which they are affiliated. Others send 25c refundable with first purchase of \$5.00 or more.

LeisureCrafts

907 So. HILL ST., LOS ANGELES, CALIF.

Announcing the new

B & I Pottery Maker



POWER DRIVEN VARIABLE SPEED POTTER'S WHEEL



Here are professional features never before available at such a popular price. Versatile enough for the most advanced craftsman, yet simple enough for beginners' use. Precision built for smooth, long-lived performance. Compact, portable, mounts anywhere. Ideal for schools and home ceramic studios.

ONLY \$57.50
FEATURES NEVER BEFORE OFFERED AT SO LOW A PRICE
DESIGNED FOR SCHOOL USE

New variable speed reducer with adjustable foot control provides speed range from 38 to 130 r.p.m. Other features include built-in water container, attached wedging wire, reversible 9-inch throwing head with recess for molding plaster bats. Order by mail now . . . or write for complete literature.

B & I Manufacturing Co., Dept. SA, Burlington, Wis.

GRUMBACHER

"6110"
**EASEL
BRUSHES**
POINTED

FINE
CAMEL HAIR

for
• poster
• tempera
• show card
painting
in class rooms

Long
Handle

Size:	1	2	3	
Length:	$\frac{3}{4}$	$\frac{1}{2}$	$\frac{1}{2}$	
Each:	12	13	15	
<hr/>				
4	5	6	7	8
1	$1\frac{1}{2}$	$1\frac{3}{4}$	$1\frac{1}{4}$	$1\frac{1}{2}$
20	25	32	40	50

WRITE FOR SCHOOL BRUSH CIRCULAR
SPECIFY GRUMBACHER — AT ART STORES
M. GRUMBACHER
INC.

472 West 34th Street • New York 1, N. Y.

Mrs. Esther deLemos Morton Retires from Editorship of SCHOOL ARTS



In the April issue I introduced the man who will edit SCHOOL ARTS for you, starting with the September 1953 issue. The last paragraph of the announcement mentioned the reasons why Mrs. Morton is laying aside the editorship after this June issue. Here, in part, is what I wrote you about Esther Morton at that time. "The demands on the time of an editor are many and varied, and the responsibility is great. The same is true of a mother of a growing family. Mrs. Morton, faced with this situation, lays aside the editorship after the June 1953 issue to devote more time to her family responsibilities." Pictured here with their mother are the "growing family," Cindy and Patti, two active youngsters, two valid reasons for Mrs. Morton's retirement from the pressure of editorial work.

But withdrawing from the responsibilities of meeting press deadlines does not mean, for the Morton family, retirement from the artcraft field; it means merely a change of emphasis. Esther has many ideas on various phases of design and research she plans to develop in her studio. Close to the top of the list is encouragement and help for her talented youngsters, and neighborhood children too, who want to participate in the fascinating program of creative activity she is planning when the new and enlarged studio-workshop is completed.

Mr. Morton, an electrical engineer, will have a corner for electrical experiments and woodworking. Cindy, Patti and their friends will have space for cement craft, painting, scrap materials and a hundred other projects attractive to youngsters; and Esther's area will be equipped for research in all phases of artcraft work, using combinations and variations of media and materials, with emphasis on design and decorative relief (Gesso) painting. In addition, her keen interest in art education will continue through her contact with the

Junior Museum, the program in the schools of Palo Alto, and in correspondence with her many art educator friends across the country.

No mention of Mrs. Morton's retirement would be complete without wholehearted tribute to the Associate Editor, Miss Jane Reinstrand, Head of the Art Education Department, State Teachers College, Superior, Wisconsin. For many years Miss Reinstrand has been identified with SCHOOL ARTS, as Assistant Editor and, in recent years, as Associate Editor. She has found time from her busy life at the college to bring to SCHOOL ARTS readers the stimulating results of artcraft work done in her classes and to encourage others to write for publication.

Words can express only in part our lasting appreciation to Esther and Jane for the tireless energy, thought and skill which have always characterized their editing of SCHOOL ARTS, and to the Editorial Secretary, Eleanor Henderson, for her constant attention to the many details which have helped so much to make an efficient editorial office. In addition, I should like to say a personal word of thanks and appreciation to the Advisory Editors whose guidance and understanding has been a constant source of inspiration to all of us connected with the magazine. Starting with the September issue, Ken Wuebrenner will edit the magazine for you; but past issues will remain in lasting tribute to the inspiring work of Esther, Jane and their associates.

Warren J. Davis
Publisher School Arts

SCHOOL ARTS

THE ART EDUCATION MAGAZINE

DESIGN IN USE

ARTICLES



EDITORS

ESTHER deLEMONS MORTON
Editor

JANE REHNSTRAND
Associate Editor

ELEONOR HENDERSON
Editorial Secretary

Editorial Department Address
Box 2050 Stanford, California

ADVISORY EDITORS

ELISE REID BOYLSTON
Formerly, Supv. of Art, Elem.
Schools, Atlanta, Georgia

ANNA DUNSER
Art Director, Maplewood-
Richmond Heights Schools,
Maplewood, Mo.

MARILYN K. GERSTMAN
Marion, Iowa
Formerly Art Teacher,
Vienna High Schools

SONYA LOFTNESS
Travel and Craft Research,
Corte Madera, California

GLEN LUKENS
Chairman of Dept. of Crafts,
U. of So. Cal., Los Angeles

BESS FOSTER MATHER
Formerly,
Senior Consultant in Art,
Minneapolis, Minn.

GEORGE MILLER
Chief, Art Education,
Commonwealth of Penna.,
Harrisburg

ALFRED G. PELIKAN
Director of Art Education,
Public Schools, Milwaukee

RUTH REEVES
Modern Designer of Textiles,
New York City

JOHN F. RIOS
Department of Art,
Phoenix College,
Phoenix, Arizona

BERNICE V. SETZER
Director of Art,
Des Moines, Iowa

JESSIE TODD
Teacher of Art,
Laboratory School,
University of Chicago

BEULA M. WADSWORTH
Art Hobbies Workshop,
Tucson, Arizona

WILLIAM G. WHITFORD
Chairman of the Department of
Art Education, University of
Chicago, Chicago, Ill.

LEON L. WINSLOW
Director of Art Education,
Baltimore, Maryland

MURIEL V. SIBELL WOLLE
Professor of Fine Arts, Univ. of
Colorado, Boulder, Colo.

EDITORIAL

Beauty of Material	326
Eternal Fitness in Things Industrial	Leon L. Winslow 328
Modern Design from Common Materials	Mildred E. Whittaker 332
Brazil Workshops	Mabel Lacombe Bonawitz 333

METALCRAFT

Ancient Becomes Modern	338
Sheet Metal Sculpture	340
A Copper Plaque	Robert Emal 341
Cans Become Decorative	Vera Arnold 342

TEXTILES

Net Design	Beula Wadsworth 345
Design as Applied to Textiles	John F. Rios 346

GESO

Braille Designs	Betty Musgrave 348
-----------------	--------------------

LACQUER

Mexico's Craft	349
----------------	-----

PLASTER

Plaster Carving	John E. Huffman 350
-----------------	---------------------

CERAMICS

Clay for All	Frances Buchanan and Florence Berry 352
The Sixth Grade	Jessie Todd 353
Ceramics Here and There	354

DESIGN

Line and Color	Jessie Todd 356
Design Slides	Edward P. Cowley 358
Wet Paper and Ink	Evelyn Surface 359
Personality Portraits	Ellen T. Grim 360

Note: The articles in School Arts Magazine are indexed in the Readers Guide to Periodical Literature and The Education Index

Microfilm copies of SCHOOL ARTS are available through University Microfilm, 313 N. First St., Ann Arbor, Michigan



Copyright 1953 by The Davis Press, Inc., Worcester 8, Massachusetts



BUSINESS DEPARTMENT

Printers Building
Worcester 8, Mass.

PAUL F. GOWARD
Business Manager

WILLIAM B. JENNISON
Advertising Manager

INEZ F. DAVIS
Subscription Manager

ADVERTISING REPRESENTATIVES

Midwestern
DWIGHT H. EARLY
100 N. LaSalle St.,
Chicago 2, Ill.
Phone Central 6-2184

Pacific Coast
JUSTIN HANNON
4068 Crenshaw Blvd.
Los Angeles 9, Calif.
Phone A-Kinister 2-9501

SUBSCRIPTION RATES

United States, \$5.00 a year.
Foreign, \$6.00. In Canada, \$5.00
through Subscription Representative,
Wm. Dawson Subscription
Service Limited, 587 Mount
Pleasant Road, Toronto 12, Ont.,
Canada.

Orders for subscriptions to
School Arts Magazine and other
material published by us should be
sent to School Arts, Printers Building,
Worcester 8, Massachusetts.

Copies of back issues one year
old or more, when available, cost
75 cents each.

CONTRIBUTORS' INFORMATION

Communications concerning
material for publication in School
Arts should be addressed to
D. Kenneth Winebrenner, Editor,
400 Woodland Drive, Buffalo 21,
New York. Manuscript and illustrations
submitted at owner's risk.
The publishers take every precaution
to safeguard all material but we assume no responsibility for
it while in our possession or in
transit.

The School Arts Magazine is a
monthly periodical published ten
times a year, September to June,
by The Davis Press, Inc., Publishers,
Worcester, Massachusetts.





Above and at right—Per Lütken demonstrates the natural beauty of flowing line and form in molten glass.

BEAUTY OF MATERIAL AND

COMBINE IN THESE
UNSURPASSED
MODERN DESIGNS
BY EUROPEAN
CRAFTSMEN

Henning Seidelin's silver coffee pot suggests poising in design as well as in functional balance.

A FEELING FOR FORM



APPLIED

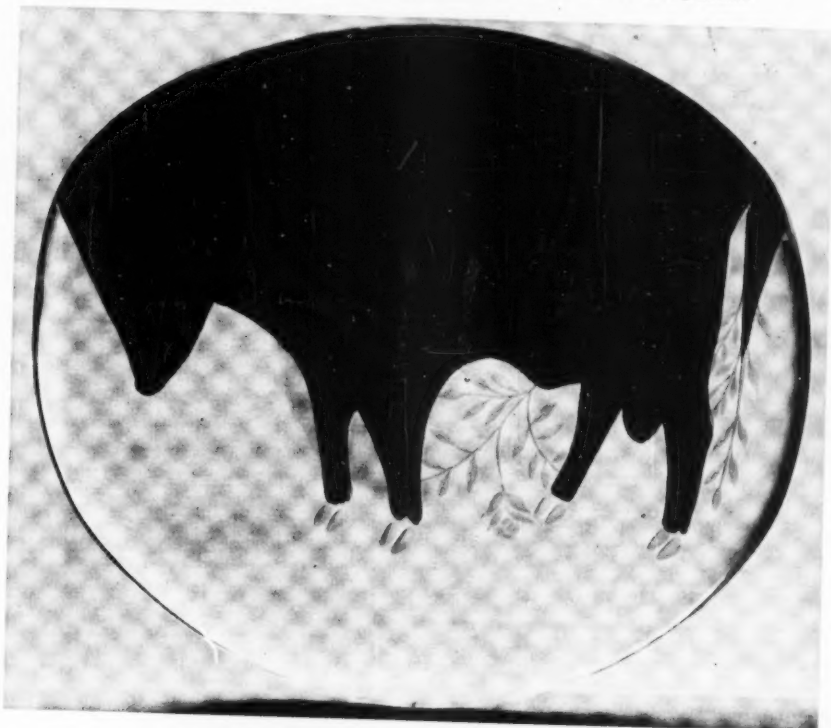
This issue deals with "Applied Design" according to the broad interpretation of the word; meaning that all factors and fundamentals of design are "put to use."

But because of other conflicting definitions of the word *applied* which indicates superficiality or "placed in contact with," we have chosen the title "Design in Use" in preference to "Applied Design."

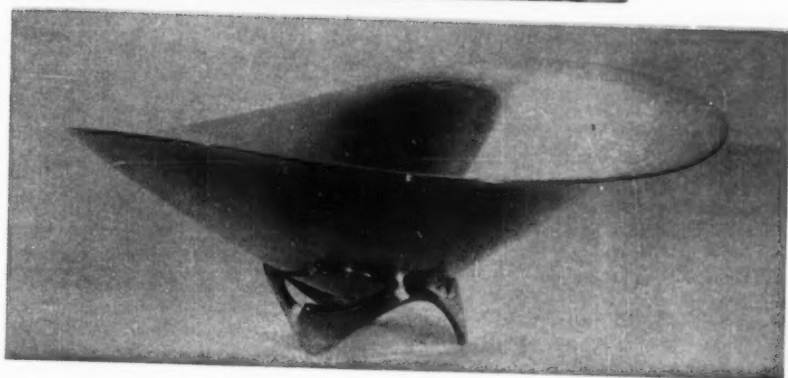
Esther de Lemos Morton



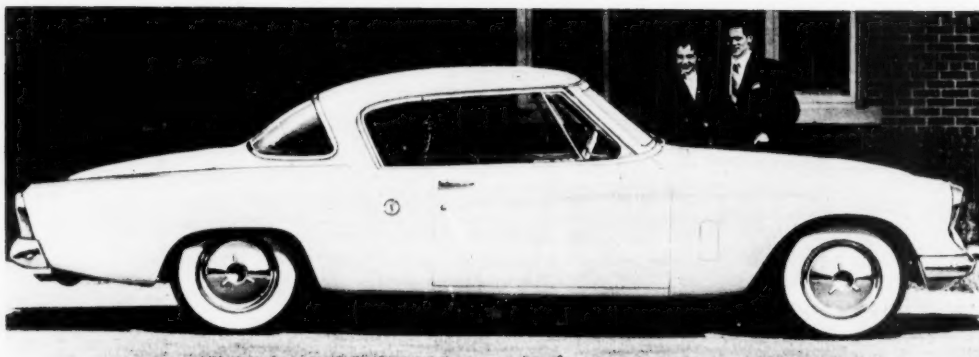
The molten quality of glass establishes the character of the design in a sculpture by Maestri di Murano Co. of Italy.



Below—Tapio Wirkkala of Finland accomplishes with great success the merging of what might seem extremes in subject matter and material—a bull on a glass dish.



Line, Form, and Material are merged into a symphony of Design in a silver dish by Henning Koppel of Denmark.



The 1953 Studebaker design reflects the Continental influence by its low silhouette and graceful contour.

ETERNAL FITNESS IN THINGS INDUSTRIAL

LEON L. WINSLOW
DIRECTOR OF ART EDUCATION
BALTIMORE, MARYLAND

TO BE considered satisfactory the design of any man-made product has always had to meet successfully two tests of excellence: (1) Does it serve adequately the purpose for which it is designed? (2) Is it pleasing to the eye; does it conform with esthetic standards? Adequacy of function and art values are so closely related in the industrial arts today that the modern designer could make no greater mistake than to try to attain beauty by ignoring function.

From those primeval days when men first began to form articles of utility, down to the closing years of the Eighteenth Century, the human hand furnished the power and guided the tool that fashioned all useful things. With the invention of the steam engine, however, a world-transforming influence began to operate. Controlled external forces of nature were soon to replace the hand tool; the factory, the craftsman's shop.

During the comparatively short period of my observation I have seen what seems to me to be a marked improvement in the public taste in matters industrial, exemplified in a general and still-growing demand for merchandise of appropriateness and refinement: better textiles, costumes, millinery; better silverware and jewelry; better furniture, wallpaper and draperies; better glass and pottery; better lighting fixtures and hardware. This improvement is to be noted not only in offerings of the exclusive retail establishments but even in those of the five-and-ten-cent store. Could it be that we are at last coming to realize that the power machine is actually a friend of art?

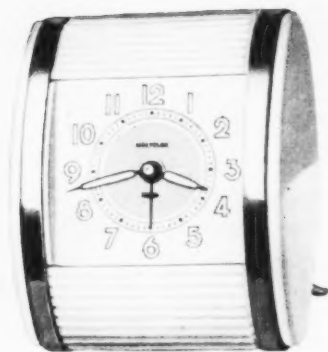
Certain it is that forms as well as materials used, and the processes involved in the production of things, are now understood to determine their quality. The materials available to the designer often possess intrinsic loveliness. To others, beauty may be contributed through the processes of manufacture. Workability of the materials is conditioned by their hardness, malleability, or ductility, and by other non-esthetic characteristics. Durability of the materials is likewise taken into consideration.

It is now generally accepted that the form of an industrial art product must depend on its fitness to meet the purposes for which it was intended; on the beauty of its construction including both proportions and workmanship as well as finish; and, finally, on its decorative value, not to be considered apart from its surroundings. In brief, the product itself must be decorative.

Every object having three dimensions possesses a body, a contour, and a surface, all three of which should be in harmony with one another as well as with the environment in which the object exists. Though purpose roughly determines the shape of this body it is the aim of art to make this use-accordant form as pleasing to the eye as possible.

An evolution of form to fit function that many adults have witnessed is that of the automobile body. In 1895, George Seldon of Rochester, New York, took out five basal patents which cover all the fundamental working principles of the automobile as we know it today, but it took twenty years to complete the transformation of the

(Continued on page 330)



Though purpose roughly determines the shape of a product, it is the object of art to make this form as pleasing as possible.

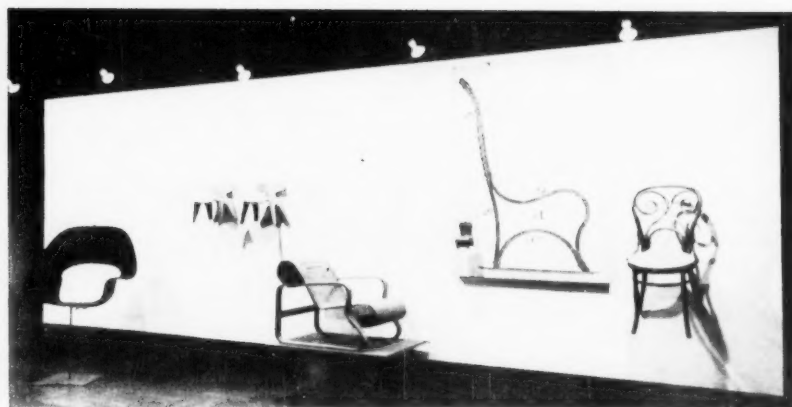
Fired clay is of little practical value except when it is finished with a thin glaze.



The form of a product must depend on its fitness to meet the purpose for which it was intended.

Adequacy of function and art values are so closely related that the modern designer could make no greater error than to try to attain beauty by ignoring function. A side chair designed for Knoll Associates, Inc., by Eero Saarinen.

Chair designs
old and new
were shown in
an exhibition
at the Detroit
Institute of Arts.



old carriage shapes of the horse-drawn vehicle into those of an automobile body which would reflect the powers and purposes of the new mechanical requirements involved.

Promoters of the automobile turned naturally to the carriage maker to build it. They naturally adopted and later adapted the old carriage body with only such modifications as were necessary as, for instance, the omission of thills or tongue. Consequently the "horseless carriage" retained the salient characteristics of the old buggy. A dashboard still adorned its front; the gasoline engine or motor was placed underneath the seat; high wheels, detached and narrow mudguards, small step, and open sides were all retained. These surviving forms were ultimately found to be inappropriate to the new functions that were evolving.

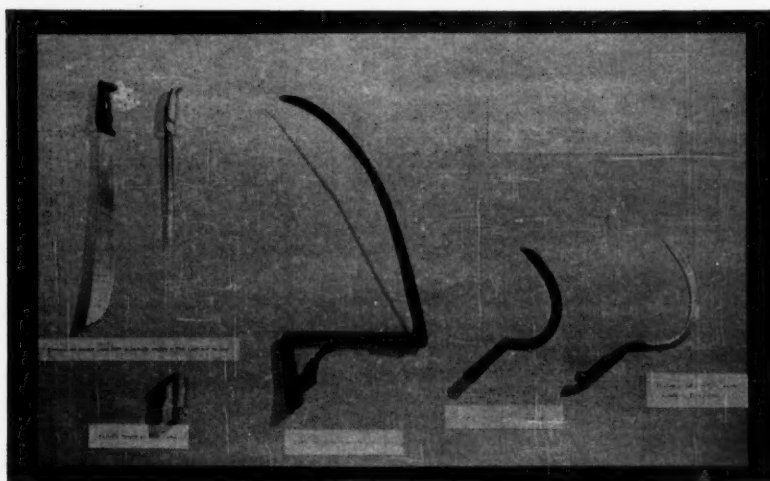
Has the automobile body of the present attained standardized perfection of form, or will future cars make the present ones seem as archaic as those of today make those of twenty years ago? There are two influences constantly at work to unsettle what may seem to be permanent forms: first, the introduction of new mechanical prin-

ciples; second, the desire on the part of the manufacturer and buyers for novelty in shape. We may be fairly certain that no new forms will be long accepted that are not in accord with the service that the new vehicle is expected to perform.

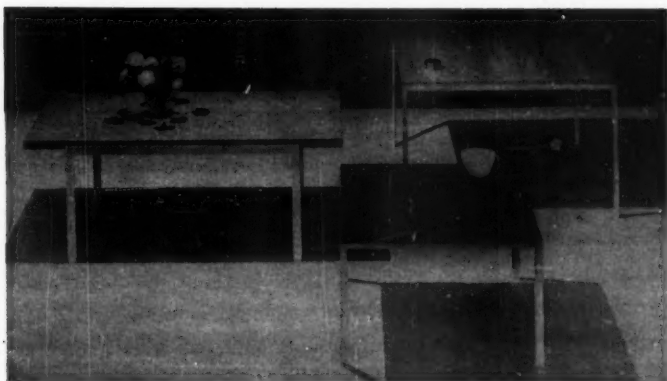
Tomlinson points out that "art cannot be applied; it is inherent in the very construction of an object. In view of this the art and craft course in a school must either be under the direction of one and the same person or be closely linked. The link between the two subjects is design. The term design is often confused with ornament or decoration. The term, however, connotes everything connected with the production of an article apart from the craftsman's manipulative skill. Today the word craft is understood to refer to a piece of workmanship which has some claim to beauty. It follows then that the art and craft courses cannot be conducted along separate lines. The form in the first place claims attention with due regard to material, for out of material all appropriate design should grow."⁸

(Continued on page 8-a)

⁸Tomlinson, R. R., *Crafts for Children*, p. 113.
The Studio Publications, Inc., New York, 1935



The handle is a
basic link be-
tween man and
his tools of living
and art. From the
Detroit Art Insti-
tute Exhibition.



Could it be that we are at last coming to realize that the power machine is actually a friend to art?

Tables designed by Robert Damora for Knoll Associates, Inc., of New York.

Few woods are so attractive in color that their natural qualities may not be enhanced by dressings that bring out their grain, deepen their lustre, and enrich their lines.

Bowls by James Prestini at Armour Research Foundation of Illinois Institute of Technology, Chicago.

Barbara Morgan photograph

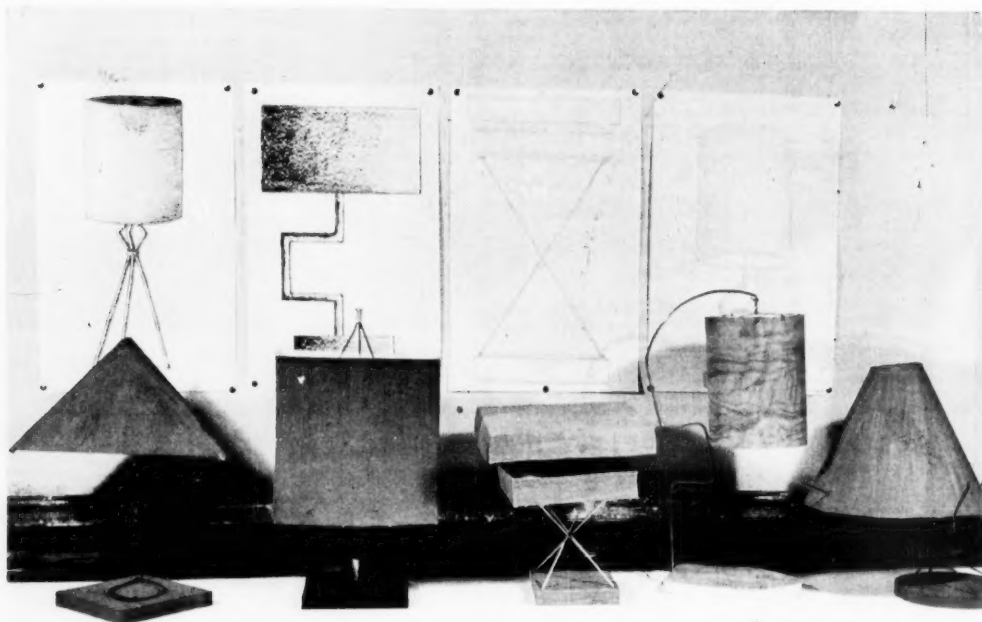


Representation has one purpose while decoration has another radically different purpose.

Block prints shown in an exhibition of Modern French Arts and Crafts, Hochschild, Kohn & Company, Baltimore, Maryland.

Blakeslee-Lane photograph





MODERN DESIGNS FROM COMMON MATERIALS

MILDRED E. WHITTAKER, ART SUPERVISOR, RAVENNA HIGH SCHOOL, RAVENNA, OHIO

IN BOTH modern industry and art the discovery of new materials, the way in which familiar ones are handled, and new methods of combining materials have been given a great deal of thought.

Living in a world of ideas expressed commercially and industrially to afford us the better ways of living, we as art teachers can conveniently use this field to offer the students development in sensitivity and awareness.

The home environment and students' interests interweave themselves in and out of the scheme for better living, the primary aim being the organization of the home with the school towards a common cause. Instead of conforming to the prevalent aim of immediate result this presents a variety of original experiences which in time will produce more refined art work.

Our ninth through twelfth grade art classes derived the following experiences from the lesson illustrated in the accompanying photograph: Experiences that center around enjoyment; Experiences from materials and tools; Experience in freedom to create. From this we develop "good taste" which becomes a vital meaning, but "good thinking" becomes a better phrase. It is backed by the understanding of media—the possibilities, limitations, adaptation, and application.

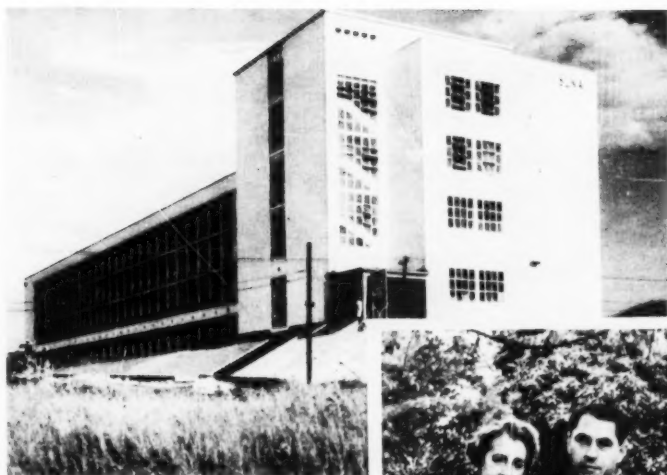
For our individual projects in design we decided to plan and construct a modern lamp that would harmonize with contemporary furniture of simple line and structure. We have handled wood, experienced it, and contrasted

it with other media; the same with cardboard, wire, and so on. In this project of construction we can perceive there was work and understanding, as well as initiative and fun. They were scaled to a smaller size than an average lamp to enable us to use the enameled black coat hangers which were available in place of expensive wire.

Our sources of information were the current issues of home and decorators' magazines, advertisements of "The New York Times," and also personal interviews with leading furniture buyers to determine modern trends of interior decoration. A report of the recent furniture mart in Chicago was also of value to us.

Each student first designed a lamp, simple in line and design. A base was then cut from wood scraps in the industrial arts shop. Tools necessary for forming the wire frame were pliers and a wire cutter. All-purpose glue was used to hold the wire in place where holes had been driven in the bases with large nails. No light bulbs or wiring was used at this time as this was a scale model for design purposes. Students with more initiative made lamps which could be used at home.

Alert teachers of art will immediately note the integration of home arts, industrial arts, and mechanical drawing with fine arts in this project. The creative teacher is one who is more concerned with what happens to the child while he is experiencing art than with the final product of art activities.



BRAZIL ORGANIZES ART WORKSHOPS FOR TEACHER STUDENTS

Mr. and Mrs. Frederico Bonawitz enjoy working in the modern shop facilities offered by SENAI'S spacious quarters.



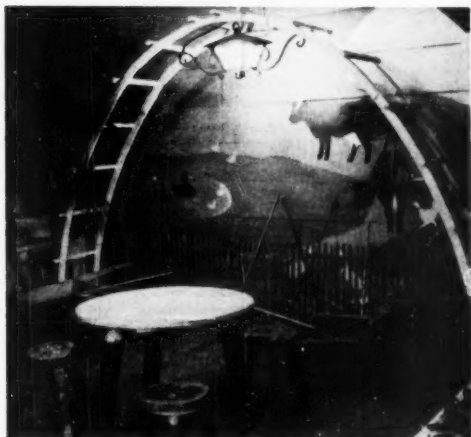
WITH the aim of developing and improving the vocational and industrial arts courses of Brazil under the directorship of D. Joaquin Goes, SENAI or the Service of Education and Industrial Apprenticeship, at Rio de Janeiro, authorized Mrs. Marie Lacombe Bonawitz to organize experimental courses for one year's intense activity for outstanding teacher students of regional departments. Assisted by fourteen experienced teachers, Mrs. Bonawitz organized fourteen different workshops: wood, metal, jewelry, sculpture, leather, ceramics, printing, graphic arts, paper work, bookbinding, textiles, tapestry, basketry, and drawing.

Four groups of technical courses were offered with basic requirements of drawing, French, English, techni-

cal vocabulary, history of art, and educational psychology.

Teacher students with SENAI scholarships came to the workshops from several of the states of Brazil and put in eight-hour days gaining considerable background with which they will be able to confidently set up handcraft or industrial arts courses for their own regions.

The enthusiasm with which the results of this program were received by the government as well as Brazilian educators and teachers may well serve as the background stimulation for a true industrial economy with designs and products utilizing the vast raw material sources with which Brazil is so richly endowed.



The importance of Brazil's indigenous materials to industrial design is stressed in craft courses taught by Frederico Bonawitz.

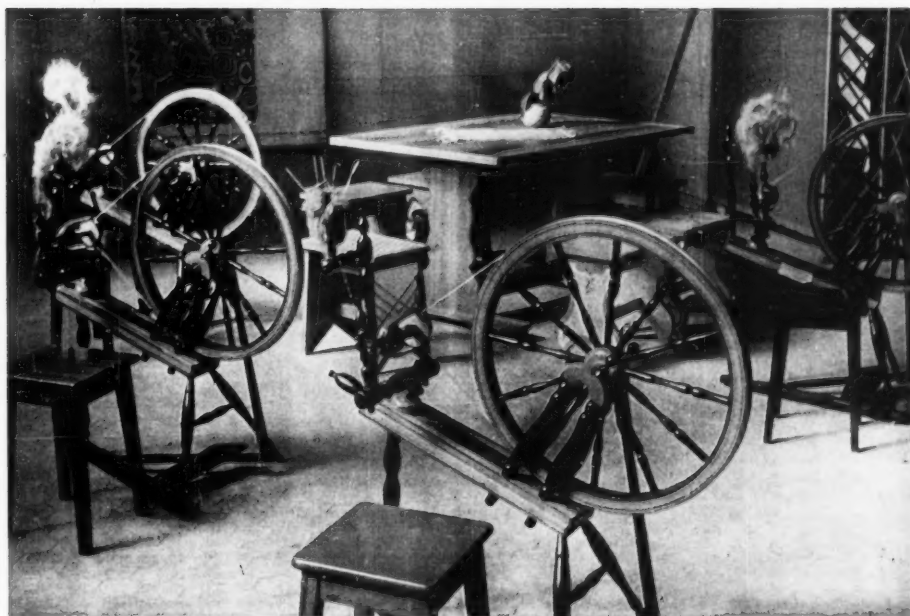


Under direction of Djanira Cravo, standing below, teacher-students at SENAI research the use of native bamboo, fibres, and grasses in traditional and creative basketry and weaving techniques.





A thorough knowledge of the art of spinning ranks high with teachers-in-training at SENAI who work in the attractive classroom pictured below.

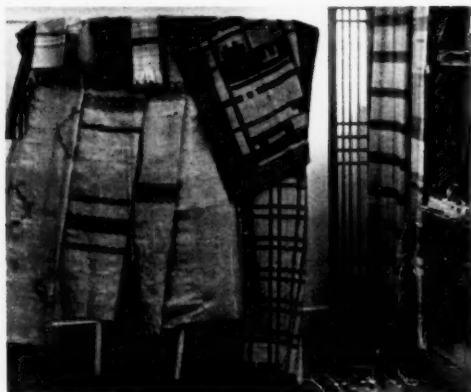


WEAVING AND RUG HOOKING

Weaving of all types, and rug hooking, are also included in the SENAI workshop program for Brazil's teachers.



Future teachers of Brazil who have the privilege of training in the weaving studio at SENAI well understand the basic educational, vocational, and industrial aspects of weaving.



Examples shown at left of teacher-students' weaving include experiments with the basic pattern weaves as well as modern creative tapestry weaving.



The art of rug hooking, so adaptable to home industry, is also an opportunity to recall and adapt historic motifs of the Brazilian Indian.

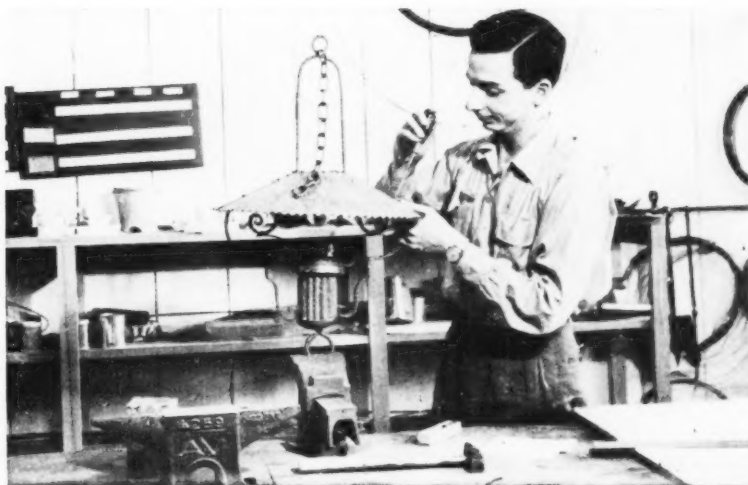


Professor Bonawitz with one of his metalcraft classes at SENAI.

ALL TYPES
OF
METALCRAFT
AND
DESIGN
ARE
EXPLORED



At right a future teacher of metalcrafts receives firsthand experience in the fundamental process of expanding and shaping metal by hand.



Another teacher-student is completing a lamp in which he has had to consider some of the complexities which would confront industrial design production.

METALCRAFT

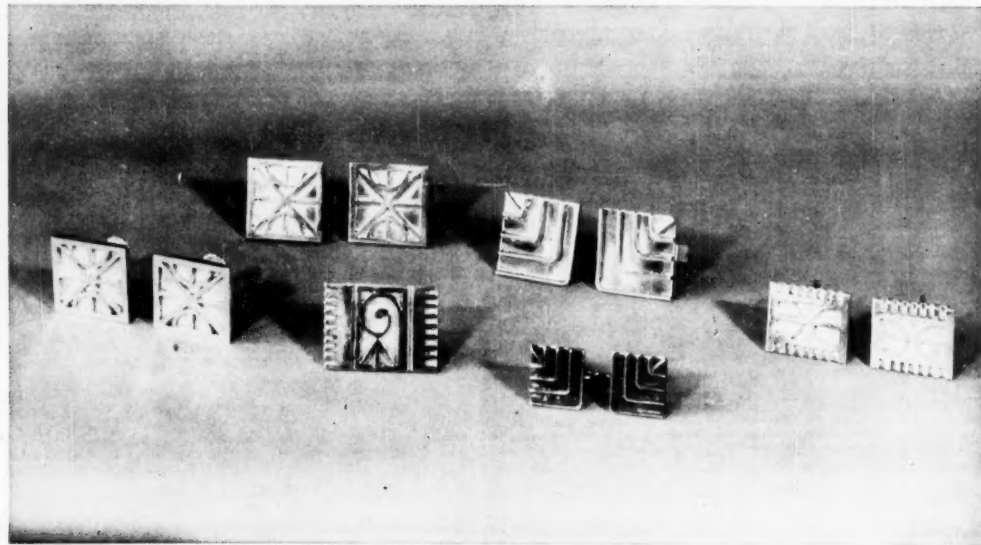
ANCIENT BECOMES MODERN

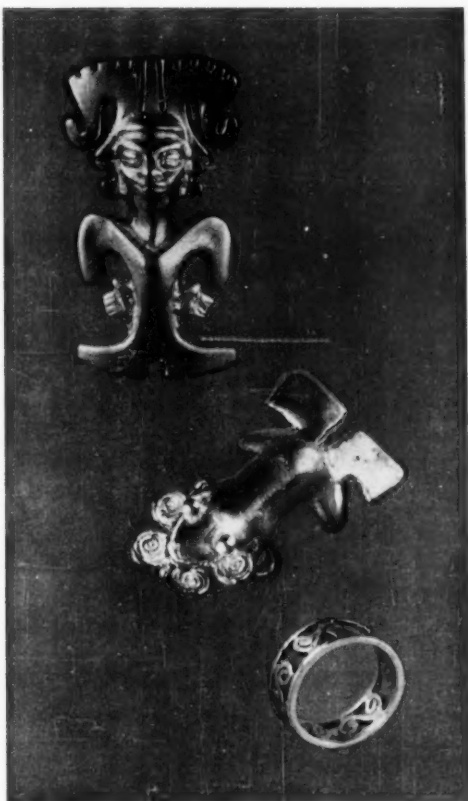
Dedicated to "original research into the history of man," the University Museum of the University of Pennsylvania is making available to the public copies of its rare jewelry collections.

Seeing these jewelry designs adapted to present-day materials and styles, one becomes ever more aware that the success of the ancient design used in accordance with the limitation of its material, is also the success of its modern use. In this respect good design has no date or period.

The pieces at right are replicas from Scythian gold figures of the Fifth Century B.C. The originals were sewn on a tunic of silver cloth.

Gold-dust weights from Ashanti, West Africa, have been copied for earrings, cufflinks, and pin.





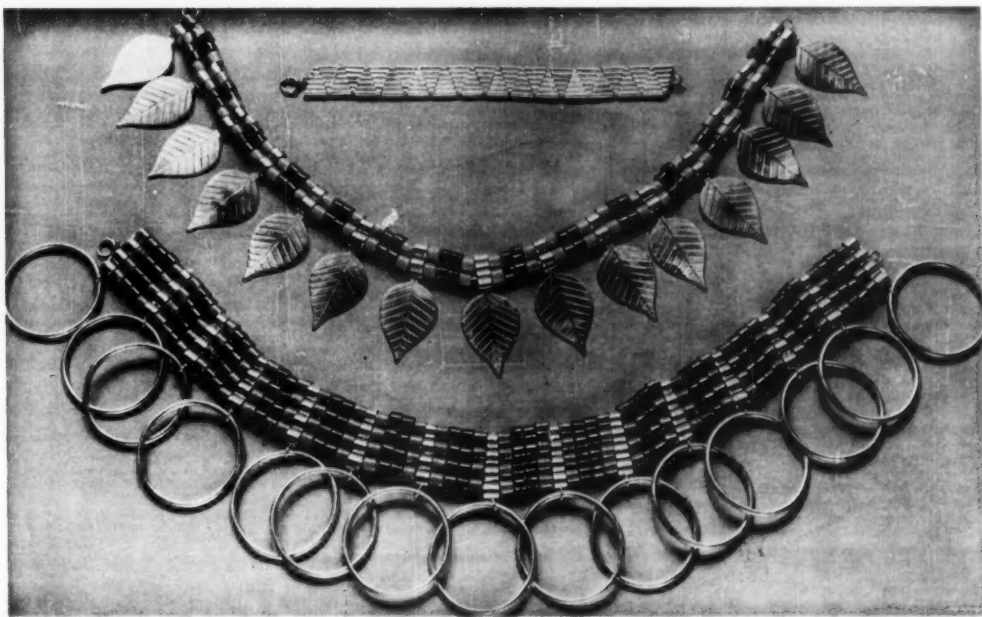
Gold amulets brought from Middle America by the University Museum have been copies for popular use. The God pin's original was of hammered gold found at Coclé, Costa Rica.

The Frog pin's ancient double was excavated at Chiriquí, Costa Rica, and the original of the ring shown was made in Mexico before Columbus discovered America.

Below are the University Museum's copies of the royal jewelry of Queen Shubad of Ur about 2500 B.C. The original pieces were discovered about 25 years ago in a joint expedition of the University Museum and the British Museum.

The link bracelet in its modern form is of alternating triangles of silver and gold-plated silver. The center necklace has gold-plated sterling leaves and red and blue beads to simulate the original carnelian and lapis lazuli of the ancient piece.

The lower necklace is of gold-plated sterling hoops and red and blue beads.

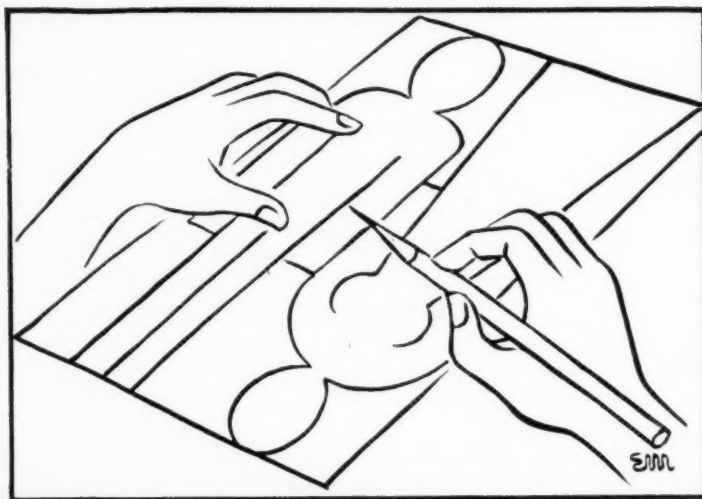


SHEET METAL SCULPTURE

THE SKATERS

Lightness and movement are suggested in this 16-inch sheet copper sculpture created by Ben Fisher for the Heifetz Company. Slight modeling was achieved by hammering which also introduced a textural interest.

This type of metalcraft is applicable to any grade level where metal is used. The lighter the gauge and the more malleable the metal, of course, the easier it is for elementary students to handle. Foils, sheet tin, brass, copper, lead, and light-weight iron are some of the metals suited to sheet metal sculpture.



Flat figure forms should first be designed on paper with an eye to space economy which will mean a saving of metal.



ROBERT EMAL
WESTMORE ELEMENTARY SCHOOL
OREM, UTAH
FENTON PRINCE, PRINCIPAL
MARGARET E. JOHNSON
INTERMEDIATE GRADE SUPERVISOR

WE HAD been studying about a Utah industry—the mining of copper. Why not make a copper object? Someone suggested a small plaque and pleased interest was expressed. The class became quiet as classmates asked,

"How do you do it? Can we buy copper?"

The teacher reassured them that he knew where copper sheeting could be purchased, so the class planned for the time to work and what materials from home could be utilized. The boys and girls brought:

- Newspapers—to form a cushion for the copper
- Square of wood—cut 5 by 5 inches
- Sandpaper—to smooth the wood
- Nails—for the copper
- Piece of nylon—for a dauber
- Wooden stick—a tool pointed at one end, shovel on the other

The teachers helped provide:

- Copper sheet 40 gauge—cut 4 by 4 inches square
- Steel wool—to polish the copper
- Lacquer—to finish the copper
- Shellac—to finish the wood
- Liver of sulphur—for dye
- Plaster of paris—to fill raised part of copper design

After the students had created designs of animals and birds which were appropriate for their 4. by 4-inch squares of copper, they were anxious to proceed with their plaques and ready to do their best work.

A COPPER PLAQUE



ALLEN
HOUSTON
PHOTOGRAPHER



The copper sheet was polished with steel wool and the design was traced onto it with the wooden tool. A deep pad of newspapers was used beneath the copper and the design was pressed out with the shovel end of the wooden tool, working from the reverse side of the copper, until the design stood out sufficiently. The copper was steel-wooled again to remove finger marks, then plaster of paris was poured into the raised part to give a solid backing to the design. The designed copper was put in water and liver of sulphur until properly dyed then removed and dried, and steel-wooled once more to obtain shadows and bright spots. Lacquer was applied to the copper design with a nylon dauber.

The wood block was smoothed with sandpaper and then shellacked. When this was dry the copper design was nailed to the wood.

The completed wall plaques were hung for exhibition and the children's eyes sparkled as their hands lightly touched the raised designs.

CANS BECOME DECORATIVE



**VERA ARNOLD
CARPINTERIA
CALIFORNIA**



The lid of the can itself may serve as a template for the cardboard cover.

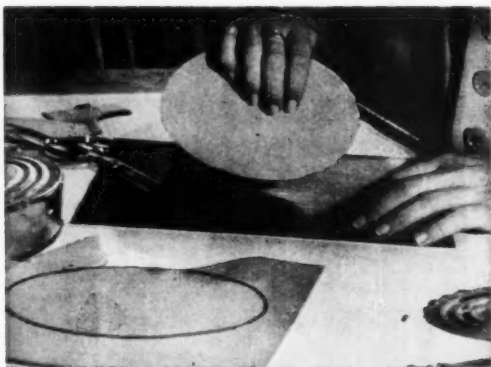
PRESSED by economy, art teachers are making wide use of discarded materials and many achieve novel and thoroughly educational results from their students.

However, teachers completely resigned to using just discarded materials without trying to provide new and stimulating art supplies may be failing in their obligation to the growing child. As the child progresses into the upper grades he will not be satisfied with an end result of questionable quality.

As music educators are trying to provide better instruments for children, so should art teachers strive to obtain as good quality materials as possible with which to encourage art growth.

In trying to select waste material of qualitative value, let us consider the tin can. It is possible to teach discrimination in taste through the selection of well-proportioned sizes and interesting contours. The first photograph shows a group of tin cans, cardboard, some beads, and a coil of wire and small parts. By combining other materials with these simple, well-proportioned forms, the cans may become the basic structure for useful as well as pleasing containers.

All of the objects in the accompanying photographs have been made from cans. The sardine can becomes a bonbon dish. The baby food can holds cigarettes. The



Above—Smooth the cardboard edges by rubbing them slightly over sandpaper lying on a flat, hard surface.

Right—Cement the two cardboard lids together with liquid papier-mâché cement. Also cement the bead handles to the lids or bead feet to bottoms of cans.



Left—Short segments of wire cut with a nail clipper or a diagonal cutter may be held firmly in place with wire glue.

Below—Curled wire forms also make successful designs.

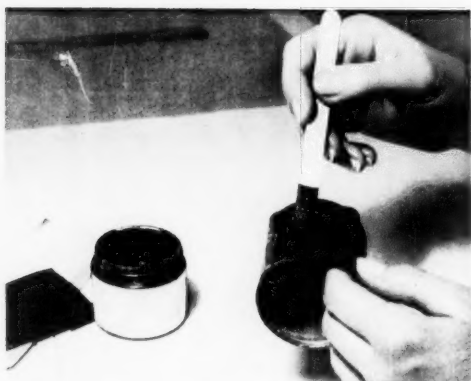


deviled ham can and the typewriter ribbon box hold vitamin capsules. The planter, which in the photograph holds a winter bouquet, is made from a pressed chicken can opened so that the sloping sides allow a wider spread at the top. The trinket box with a heart shape wire design is made from a tuna fish can, the lid being two disks of cardboard and the knob, unfired clay. The container with the square knob holds bobby pins and hair clips.

The lids are made from two pieces of cardboard, one larger than the other, cemented together with glue containing paper fibers. In addition to the adhesive quality

of the glue, the minute paper tentacles hold wood to metal, wood to cardboard, paper to metal, metal to metal, and plastic to cardboard (the square knob cut from quarter-inch sheet plastic is securely held to the cardboard cover). With the use of a glue like this, and also with a prepared surface coating which covers many materials, one may combine several unrelated substances to give form to a single craft object.

The finishing coat over a variety of materials is not to camouflage but to hold together and give surface unity to the form whose beauty depends upon the structure of the discarded material beneath it.



Toothpicks or small sticks may be used to fill areas between the wires with the glaze coating.



A brush may be used on larger areas. With it one may achieve a smooth surface or stipple.



Excess glaze coating is removed from the wire design with cristolon paper and water. This brings the surface to a mat finish.



A stippled coating after sanding can be further polished with a glass rod—



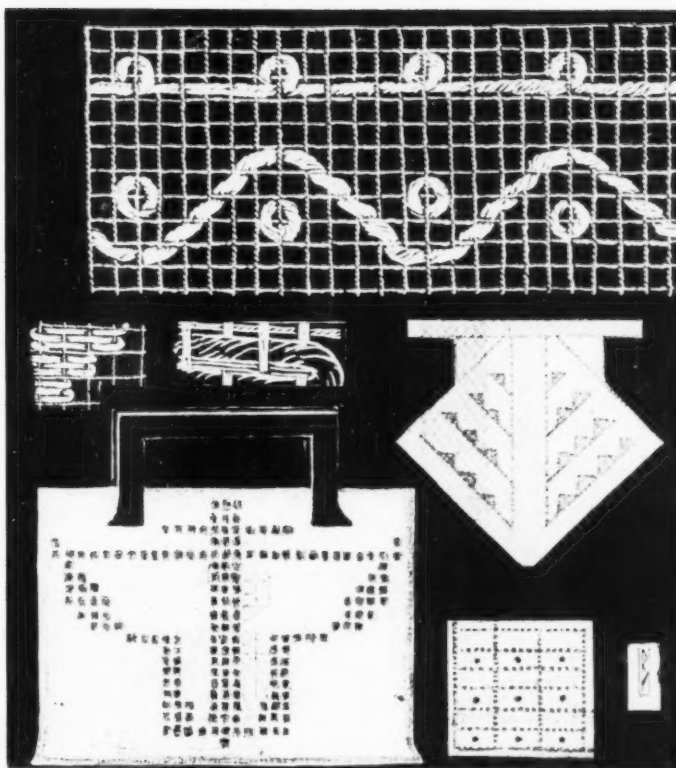
Or the bottom of a smooth glass tumbler may be used to burnish a flat finished surface.

TEXTILES

NET DESIGN

A craft which conveniently limits design style.

BEULA M. WADSWORTH
TUCSON, ARIZONA



THE eyes of my little group of four- to seven-year-olds sparkled in anticipation upon seeing what I had in my hands—a red net potato bag of large quarter-inch square mesh, a bundle of gay-colored soft scraps from somebody's rag bag, scissors, and big-eyed darning needles. What could we make? Could we make this and several other potato bags into something much nicer, maybe cut one in two to form two smaller bags, maybe handbags to carry things?

I cut some cloth into strips, threaded a strip into a needle, and began to darn into one square mesh and out of the next, and so on across. O, that looked easy! Each child took half of a potato bag from which the paper advertising strips had been removed, and began with the cloth strips. They let the ends hang loose inside, in preference to sewing the strips together as one does for rag rugs, it being too small work for little fingers, and tiresome.

Boepen wanted a plain red stripe across, then a yellow figured one. Cheeta worked hard on a wide blue stripe then an alternate white one. Round and round the bag they went, filling in solid, then they finished raw edges of the bag with an over and over stitch. Making a rather heavy braided handle of cloth strips was the next step. There was much satisfaction as the bags were carried home for the family to see.

What can boys and girls a little older do with darning? Perhaps mothers have some discarded square-mesh window draperies and bright cotton yarns or carpet warp or even white wrapping string. Some children may wish to make place mats for the luncheon table in plain net with a simple border, or small square doilies for the water tumbler to be used like coasters. Girls will like to make little aprons and envelopes to hold handkerchiefs. Boys will want something "mannish" like a sturdy "cowboy's saddlebag" or a rustic wall pocket for "secret papers" and personal trinkets. The potato sack material is stout, and the large mesh will suggest using leather strips, coarse express twine, or small rope.

There are several techniques for applying darning. One is, having made a design on squared paper, darn it on the net, leaving the background open. A lining of contrasting color sets off the design. Such designs may be silhouettes of a motif, outlining combined with motifs, plaids made with crossed lines, or a solid filling with the motif darned in and the background filled in later. The background may be filled in solid first and the design darned on top.

Starching the more slimsy net will make it easier to handle. In upper grades, light colored net and string could be dyed first, to enhance the results.

DESIGN AS APPLIED TO TEXTILES

JOHN F. RIOS, DEPARTMENT OF ART
PHOENIX COLLEGE, PHOENIX, ARIZONA

APPLIED design is a practical art activity. It is applicable to various media and materials, and fulfills many a life need. One of these media and materials in which applied design is desirable is textile painting. This, too, renders utilitarian services. But, in addition, it presents a means toward economic living, enriched leisure hours, and toward a genuine appreciation of art activities through personal manipulation of materials.

There are three influences that effect textile design in the southwestern part of the United States: the Indian, the Mexican, and the Western. The Indian theme offers such native materials as the kachina doll, pottery, rugs, and language symbols. The sombrero, the sarape, jewelry, and ceramics are the basis for the Mexican influence. The Western approach with its spurs, boots, saddles, steers, and wagon wheels, parallels the others in popularity.

Applied design on textiles requires certain observations. One of these is studying the fabric. The material should be one that lends itself to the job. In other words, it is possible to paint or print on certain fabric. Fitting the design to the form or shape of the fabric is a second observation. Whether it is a tablecloth or a blouse, the design should fit both the fabric and the shape and size of the pattern. In short, the design should be suitable for such a project. A third observation is finding the most convenient method of applying the design. Perhaps hand-stenciling would be first choice in one instance, while air brush would be best on another occasion. All



A design figure from
the kachina doll.



A design influenced by
the figures of American
Indian mosaic jewelry.

in all, there is always a possible method by which the work may be done without too many complications. An additional observation is to evaluate the project in terms of practical usage. Does the finished product satisfy the desire of wanting to do it, does it serve a worth-while purpose, and does it fulfill a definite need?

This article deals with three different areas of textile painting, yet its overlapping in method and technique serves quite well as a nucleus for the whole process. First, there is the area of freehand painting. This is one of the most original ways of working a design; yet, on the other hand, it is the most difficult. A freehand painted design is seldom produced in quantity because it is not easy to reproduce.

Second, there is the area of hand-stenciling. This method does away with some of one's originality, but it provides many opportunities for practical work in fabric painting. The original quality it robs from one's work is made up in quantity of production, but this is not yet as desirable as one might suppose. Stencil painting involves certain technical steps that are everything but creative. Many of these welcomed aids, such as the stencil knife, the compass, the ruler, the stencil, or the spray gun, make work easier, especially where unusual and unique effects are obtainable.

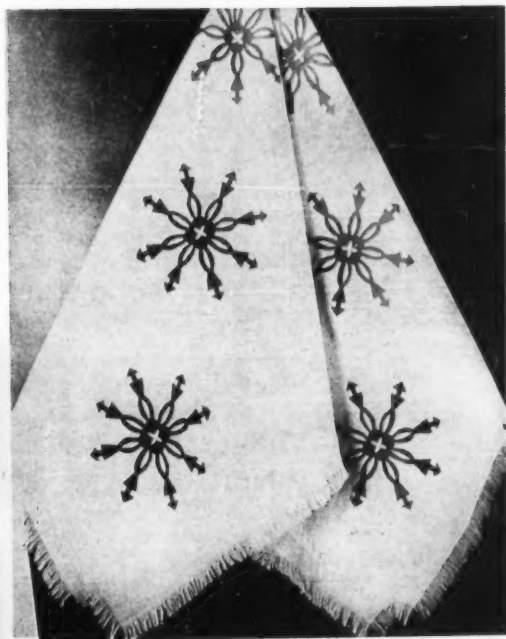
Silk-screen painting is a third area in textile work. Although a commercial process, it is becoming quite important in fabric design. The fact that it is purely a mechanical procedure does not take into account the opportunity it provides for creativity. Individual creative powers can be exercised in originating the design to be executed by means of the silk-screen method. This process is a time-saving device, for one can produce as many copies of a design as are desired.

There are many possibilities in applied design on textiles. Among the popular projects are:

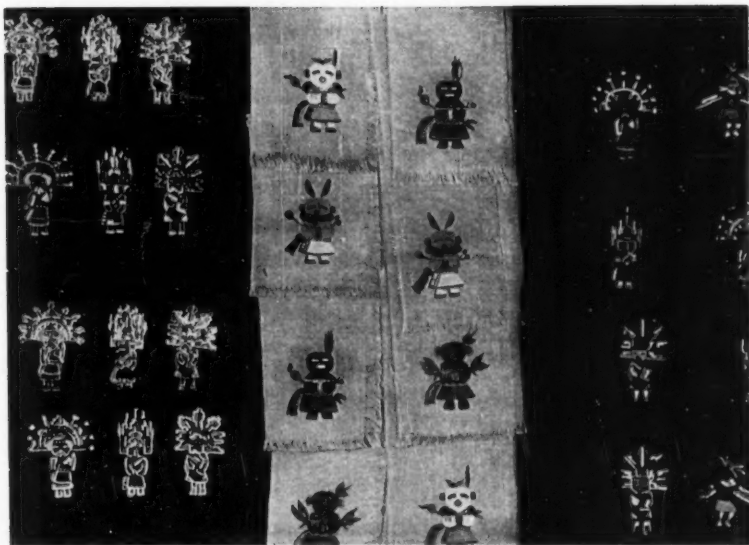
tablecloths	skirts	curtains
napkins	blouses	scarves
towels	yard goods	shirts
place mats	ties	pillow cases
handkerchiefs	dresses	aprons
	drapes	

Applied design on textiles is a school activity that offers to all students the advantage for experiencing with concrete materials. This is a craft, utilitarian, and furthermore, creative.

Below—A silk-screened blouse. The single design to the right of it was printed on paper to test the printing, before putting it on the cloth.



Above—Another Indian motif used on a scarf.



Kachina dolls on table napkins. The center panel was drawn freehand and then hand stenciled. The left and right panels were silk screened.

GESSO



BRaille DESIGNS

BETTY MUSGRAVE
ART TEACHER
CALUMET HIGH SCHOOL
CHICAGO, ILLINOIS

A high school braille student examines a cover held for her by one of the art students who participated in this program. Students in Betty Musgrave's art class enjoyed making covers with raised designs for braille editions of the Junior Red Cross magazines. The covers will be distributed to various braille classes throughout the United States.

WHEN it was suggested that our art students make covers for the braille editions of the Junior Red Cross magazines, the first problem was to decide upon a medium that would make it possible for the blind to explore the design of the covers as well as the material within. We borrowed a book of braille and examined it carefully. Various relief techniques were studied and gesso was chosen as being the most suitable. Gesso, a relief paste, is usually considered a decorative material to be used on wood, but we felt that wooden covers would be heavy and unwieldy for blind students to handle. Consequently, after rejecting several other possibilities, we experimented with heavy gauge illustration board. It was ideal for our purposes, both for classroom handling and for practical use later.

Gesso is an ancient medium of whitening base used by early Egyptians in the decoration of furniture and mummy cases, and later by Spanish and Italian artists in producing relief on their paintings and picture frames. We collected reproductions of historical examples, as well as modern applications, and studied the type of design best suited to our medium.

Because we felt that familiar natural forms such as plants, birds, animals, and human figures would be less difficult for the blind to identify and enjoy, we used that approach rather than the abstract.

We made our own gesso by mixing ten tablespoonfuls of whitening with water, stirring to a thick cream; then adding

eight tablespoonfuls of liquid glue, one tablespoon of varnish, and three of linseed oil. This was boiled in a double boiler for ten minutes, allowed to cool, and poured into individual screw-top jars. The students applied it to their designs on the shellacked board with a number one brush, dripping on the outlines with the brush point and filling in the large sections with a full brush. When the gesso was thoroughly hardened, oil paint thinned with turpentine was used for the areas to be colored. This was allowed to dry for several days and then a coat of plastic finish was applied, making the covers waterproof and protecting the gesso and paint from frequent handling.

From an educational point of view this problem in creative expression was an especially valuable one. The students experienced a purpose for action, they surveyed all the resources and materials for accomplishing the goal, they set up working plans for accomplishment, and, finally, they attacked the problem, evaluating and re-adjusting the plan toward final attainment. Through this process, intelligent action becomes a part of individual behaviour. Every student enjoyed the creation of an original piece of work for a definite and worth-while purpose. Boys and girls of high school age are practical and want to feel that there is a good reason for a problem. There resulted also a growth in their understanding of applied design and an appreciation of the many creative approaches.

LACQUER

MEXICO'S CRAFT

Most of the craft villages of Mexico lie off the beaten path in the high lake country to the west of Mexico City, on the stretch of highway from Patzcuaro to Uruapan in the state of Michoacan. This is the garden region of Mexico with its thick woods, winding rivers, and blue lakes.

More than four hundred years ago this region was organized by a Spanish bishop so that each village and town was dedicated to a specific craft. One community produced lacquered bowls; a second made trunks; and in a third all the workmen were and still are woodworkers.



Above—The ingredients for her sgraffiotype lacquer work are from local sources and ground as meal would be on a tortilla stone.

—Three Lions

The tray has first been coated with a dark color then with white. The dark upon light design develops as the white coating is carefully scraped away with a sharp knife.

PLASTER



As seen above, one student boldly modeled a cartoon head and finished it with a bright green complexion, brown hair, and flashing white teeth.

At left—The student resorted to undercutting and perforation of the plaster to obtain a lightness and airiness in the block.

A very successful achievement of the suggestion of natural stone has been obtained in the free form sculpture below.

PLASTER CARVING

PLASTER is a readily available, inexpensive material which provides an excellent introduction to three-dimensional art. It is easily poured into many forms such as paper cups and plates or milk cartons for either sculpture in the round or relief.

The natural white of the plaster can be finished with oil or water colors, varnished, shellacked, or waxed. An interesting variety of color and graining can be obtained by adding poster paint just before the plaster is poured. For a stone grained effect a second color can be added and stirred slightly, allowing the pure streaks of color to brighten and contrast a base tone.

Special tools are not required for working plaster. Knives of any kind will do. Linoleum carving tools are easily adapted to relief work and sandpaper serves nicely for fine finishes.

Planning the work to be done before preparing the plaster is helpful. Less expensive plasters usually set up slowly. Adding salt will speed the action. Good plaster will generally set rapidly and craftsmen have found that a little vinegar will retard the process. Once hardening has begun, pouring should be quickly completed and plaster allowed to stand undisturbed until hard. Handling during hardening process causes disintegration.



PREPARING THE PLASTER

One part water and about two parts plaster. Sift plaster into the water until a small island of the plaster appears above the water. Allow to stand or slake for about five minutes. Crush lumps, stirring slowly until the plaster begins to thicken. Add color quickly and pour into mold. It should be noted that once the hardening process begins, about three minutes remain in which to complete the work.

Receptacles containing the plaster should be jarred slightly to bring air bubbles to the top so that the forms will be solid. Wire hangers for plaster plaques, poured in paper plates, should be inserted in the plaster at this time. Within fifteen minutes, then, the cardboard containers can be stripped from the plaster block and carving begun.

Care should be taken with drains and receptacles. Excess plaster should not be poured down drains. Mixing pans should be cleaned immediately or the quickly accumulated plaster will soon render them unusable.



The figure above barely seems to evolve from the plaster block in a gracefully suggestive kneeling form. The white plaster has been waxed to accent the line and to prevent soiling.

JOHN E. HUFFMAN
STOCKTON COLLEGE
STOCKTON, CALIFORNIA

At left—The sculptor maintained the block shape of the milk carton mold and modeled in deep relief a grotesque mask. The head was then painted with a base coat of blue poster paint and spattered with silver.

CERAMICS



CLAY FOR ALL

FRANCES BUCHANAN
FLORENCE BERRY
LERDO ELEMENTARY
SCHOOL
BAKERSFIELD
CALIFORNIA

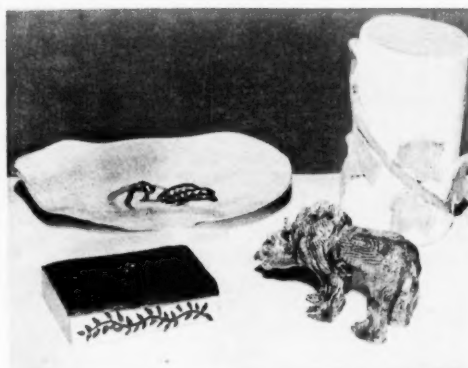
OUR ceramic program had its inception when two of our grade teachers took short night school courses in ceramics and became so enthusiastic that they duplicated their night class lessons in their own classrooms. The simple articles made were greatly admired by the many pupils who had had no opportunity to work with clay. A kiln given by the PTA enabled us to fire our pieces.

The next school year found our student body thoroughly imbued with the wish to make something ceramic. A fifth grade teacher helped immeasurably. He knew little of the medium but set up an extra work table in his classroom, borrowed excellent books on the craft, and turned them over to his pupils with permission to use their spare time in clay work. Some learned for the first time how useful written directions are. True, the products were mostly copies; still, they learned techniques and appetites were whetted for more creative work.

By our third ceramic birthday we had a "clay room," primitive, since our school, by necessity of an overcrowded county system, is held in what were once army barracks. Here, with the kiln, are a long, homemade work table; a rough cupboard for supplies; and metal pans and chests with tight-fitting lids, salvaged from army surplus, to store pieces under construction.

Nearly every pupil from fourth through eighth grades has now had an opportunity to make something. Lamp bases, beautiful free form and hammock dishes, animals, birds, figurines from five inches to good-sized armature cowboys, imaginatively decorated and textured, have come from our basically functional ceramic studio.

Mrs. Paralee Kohlstadt, our County Art Supervisor, found for us the most modern of published helps and has given our products admiration that has spurred us on. From our district superintendent, Gerald Miller, we've had every aid he could devise within a limited budget.



It may be a positive advantage that we are not specialists or trained art teachers. To our pupils we are frank about our shortcomings and have found that what we originally considered a disadvantage in this respect has given them the courage to experiment for themselves. Our children's tastes have improved. Today their clay pieces are creatively original in form and decoration.

We have seen children who have been denied enthusiasm which society should develop—many of our pupils are transient—become completely absorbed in a worth-while operation. This has helped give them their first loyalty to any school. We work with many children whose out-of-school lives show no evidence of planning or pattern. Maybe the thinking ahead and making do they necessarily learn in the clay room will show in their futures as they are building and enriching their homes.

THE SIXTH GRADE

JESSIE TODD
LABORATORY SCHOOL
UNIVERSITY OF
CHICAGO



The boy at right is "Pookie." The children like his nickname and they like his work. He has made a well modeled imaginary animal.



Steve, above, just came back from Europe where he had a very good time. He makes an imaginary "old" animal "from which the cow descended." He chuckled as he told about the parts of the animal. The cow wouldn't stand and it broke when dry but all the children benefitted from his imagination which had real swing during the art hour.

Children cannot create and express themselves if the teacher is too casual. All sorts of materials are needed and they must be kept in good condition. A child also needs plenty of free periods in which to choose the kind of art work he likes and his work needs to be protected so that a careless child cannot break a clay piece or spatter another's work with paint.



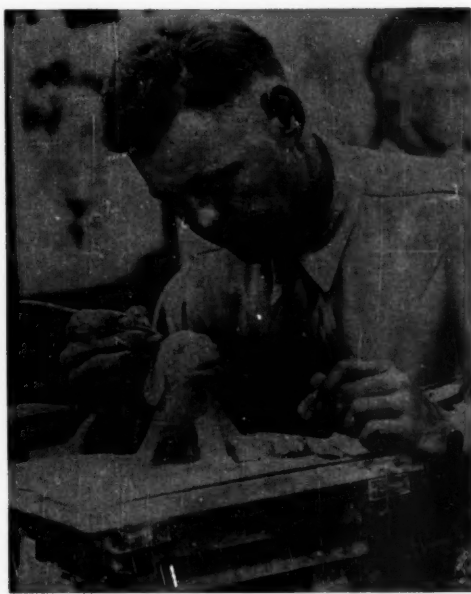
At right is Bob who likes the feel of clay. His parents also enjoy modeling and encourage him by providing facilities at home.

CERAMICS HERE AND THERE

A visitor at Southern Highlands Annual Fair in Tennessee tries her hand at "throwing the pot."

At lower left a Sturbridge, Massachusetts ceramist finishes a wheel-made teapot. She is piercing the strainer holes over which she will seal the spout, lying on the plaster bar at right, with adhesive slip. The large lid is also in the foreground.

At lower right—Clay modeling is part of the Army Crafts Program.



A Brazilian student of School 11 in the SENAI program for twelve-to-fourteen-year-olds becomes proficient with overglaze decoration.



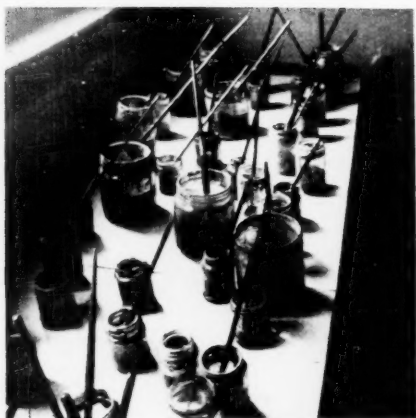
In Spain a pottery market in the southern Andalusian town of Puerto de Santa Maria exhibits handmade ceramics primarily designed for utility. The shapes of the water and oil jars have changed little since the days of the Roman conquest.



A Greek potter skillfully turns the most necessary of all utility articles in his country—the water jar.



DESIGN



Bob was fascinated with the thin colors.



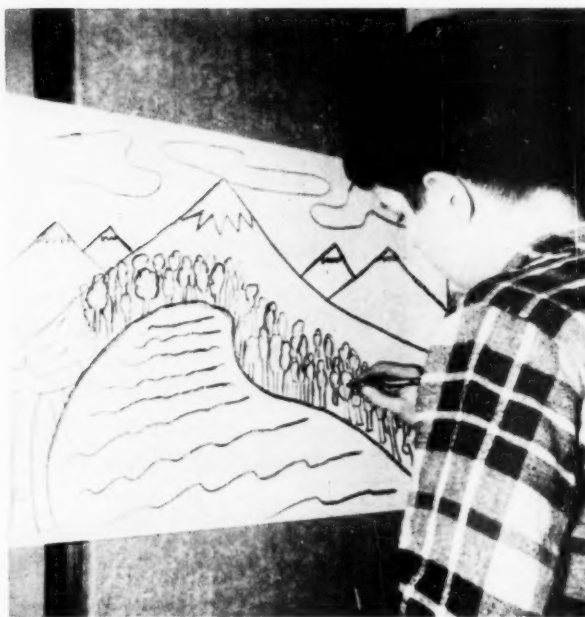
LINE AND COLOR

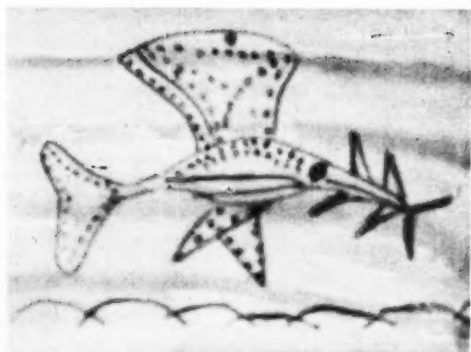
JESSIE TODD
LABORATORY SCHOOL
UNIVERSITY OF CHICAGO

Paul, below, made a mountain lake.

The teacher made the tempera paint very thin by adding much water to the regular tempera paint. She placed the bottles on the window seat with white newsprint paper under them. They were glorious as the sunlight shown through the transparent magenta, orange, red, green, blue, violet, and yellow. There was no brown or black paint with these colors which gave the light opportunity to show through and remind one of the brilliant liquids in old-fashioned drugstore windows. Some colors looked like those in transparent toy balloons.

On each desk the teacher placed a new black wax crayon and manila drawing paper 12 by 18 inches. She suggested that each child make a quick sketch of any subject he liked.





After children had made one sketch on 18- by 24-inch paper they were given choices of smaller papers. The results were like charming, delicate water colors, as shown above.

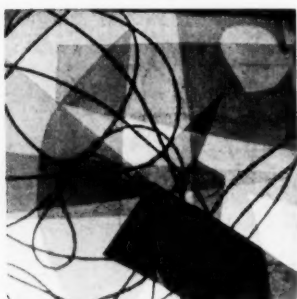
We also had jack-o-lanterns, designs in January, birds, waterfalls, flowers, people, horses, swans, rabbits, fish, and imaginary bugs.

At left—Barry thought he'd like houses on a street.



David, at right, began with trees.

The eighth grade classes at Milne School developed interesting techniques for making colored slides, and the method has considerable appeal for students of early high school age. It is a fair challenge to their talents and flexible enough to encourage serious individual effort. The emphasis is on the unique properties of color and texture, the elements most easily controlled in this medium.



DESIGN SLIDES

EDWARD P. COWLEY

NEW YORK STATE COLLEGE FOR TEACHERS

ALBANY, NEW YORK

A SINGLE piece of thin picture glass two inches square was used, together with a similar square of clear celluloid, to support each slide. The flexible celluloid binds in place any three-dimensional objects used. The shape of the actual projection area, or frame, was made by taping the celluloid to the glass with one-inch drafting tape. Basic color materials were cellophane and colored ink. Rubber cement, paste, glue, shellac, and varnish were used for their textural as well as adhesive qualities. Other substances were opaque paper, frosted celluloid, negatives, thread, hair, chalk, sawdust, soap, vaseline, steel wool, crayons, powders, and sand. The celluloid can be scratched, burned, sanded, and treated in many ways.

There was no specific goal in terms of correlation, group purpose, or functional application. The problem was one of investigation of the art elements and their appearance when projected.

The cost of this project is reasonable, the initial investment in picture glass being only a few dollars. The working time can be adapted easily to the short periods so often found in junior high schools.



WET PAPER AND INK

EVELYN SURFACE
ART INSTRUCTOR
ESCONDIDO UNION HIGH SCHOOL
ESCONDIDO, CALIFORNIA

WE DID much experimental work, trying different textures of paper and different amounts of water on it, before we applied the ink. We found that our most interesting results were obtained by using a light pebble water-color paper, wetting the paper with a lettering brush before we applied the ink with a pointed pen. In some cases the pen scarcely touched the paper, seeming rather to touch the top of the water, spreading the ink into a delicate pattern; at other times the pen was brought down firmly on the wet paper. The pen pressure affects the way the ink spreads.

Adding delicate water-color washes after the inking process had dried seemed more satisfactory than putting the color on first. Once the painting dried, it never seemed possible to get good results from retouching. Ability to make the ink feather out, which creates a texture reminiscent of satsuma, comes with experience. Hard lines were added after the paper had dried.





PERSONALITY PORTRAITS

ELLEN TOWSEND GRIM
WILLIAM S. HART UNION JUNIOR-SENIOR
HIGH SCHOOL
NEWHALL, CALIFORNIA

PROBABLY the most popular project our art students have encountered is that of personality portraits.

At the beginning of the fall semester each student chose someone he knew well at school—another student or a faculty member. He listed that person's habits, physical and personality traits, hobbies, ambitions, activities, favorite colors—everything which would describe the individual. Then the art students cut symbols from the "favorite color" construction paper, sometimes factual and sometimes abstract, to represent each factor concerning his subject. He played with these on a large piece of tagboard, arranging and rearranging until a satisfactory design evolved. This required discarding some shapes and making new ones which were better related to the design or color scheme.

In one class the students kept the identities of their portraits hidden even from the teacher. They had lots of fun guessing each others' subjects.

But the climax which made the problem really challenging was the use of these personality portraits in the school newspaper as a guessing game. The school photography class had photographed samples of the construction paper for students to refer to before their project began. In this way they could visualize just how their personality portraits would photograph. After the portrait has been rubber cemented in place the photography students photographed them, and one or two have appeared in each edition of our weekly school paper.

Our art students enjoy having their work published; the subject enjoys having his portrait appear, and the entire school has had fun guessing the identities of the portraits.





LINOLEUM BLOCK PRINTING WITH SPEEDBALL LINOLEUM CUTTERS

The print above won a scholastic award for Ray Rule, age 13 at the Horace Mann Jr. High School, Los Angeles, Calif.

Design, Drawing, Carving and Printing are combined in this program. Make sure you have a good stock of Speedball Linoleum Cutters, Inks, and other products for your fall program.

Send for free charts on Linoleum Projects



C. HOWARD HUNT PEN CO., CAMDEN 1, N. J.
SPEEDBALL PENS, CUTTERS and PRODUCTS



PEMCO
Ready-to-Use
**LIQUID
UNDERGLAZES**

NEW!

So many schools have asked for them... Here's exactly what they asked for!

16 popular decorating colors (easily blended for additional shades)

Ready to apply to bisque or greenware. No mixing or diluting necessary. Clean, true colors that perk up student interest... Quality materials that produce satisfying results.

Fire in the range of cone 010 to cone 06. From the laboratories which developed the popular concentrated Pysgobe underglazes.



PEMCO CORPORATION
POTTERY ARTS SUPPLY DIVISION
BALTIMORE 24, MARYLAND

School Arts, June 1953

sets...
15 to 60
pastels
75¢
to
\$2.75



**TRUE PASTELS..... PERFECT FOR
PRACTICE AND PROFESSIONAL WORK**

Write for descriptive literature

TALENS & SON, INC.
UNION, NEW JERSEY



cakes
pens
tubes
sets...
85¢
to
\$4.35

**TALENS QUALITY WATER COLORS...
BRILLIANT • PERMANENT • BUDGET-PRICED**

ELECTRIKILN...

for the
classroom

DEPENDABLE
TROUBLE-FREE
INEXPENSIVE

Harrop Elektrikilns are ideally suited for classroom use... simple in design, reliable in operation. Backed by years of experience in kiln design for school, laboratory and industry... variety of bench and floor models.

**Your One Reliable
Source for Supplies
... Glazes, Lustres,
Colors, Tools,
Kiln Supplies.**



New HTL 16, Cone 5, 2200°F

Write for free catalog on
Elektrikilns and supplies

Harrop Ceramic Service Co. ELECTRICIEN DIVISION
DEPT. 5, 3470 EAST 5TH AVE., COLUMBUS 3, OHIO

Never should we be in too much hurry to stop and sip life. Neither should we lose our sense of the enormous value of a minute.

It's Fun

to Draw

...with **GENERAL'S**



Drawn with General's Charcoal Pencil (4B) by 8th grade pupil

CHARCOAL PENCIL—3 degrees, 2B-4B-6B. Charcoal in its most practical form for all charcoal drawing purposes—cart drawing, portraits, still life, landscapes, etc. The same satisfying results, but now with clean hands, clean clothes.



Drawn with General's Flat Sketching Pencil (6B) by 7th grade pupil

FLAT SKETCHING PENCIL—3 degrees, 2B-4B-6B. A pencil of many uses. Broad or thin strokes, as desired. Can be used with a straight edge for streamlining and unusual lettering effects. By rounding edges, it is especially handy for large sketches.

These drawings, made by grade school pupils, illustrate the use of but two of General's many different pencil mediums... that should prove interesting to your students, too. Yes, it's not only fun, but an advantage to draw with General's—America's most complete selection of fine drawing pencils. At your local art supply dealer.

Write to Dept. S-1 for free trial pencil naming your favorite pencil and degree.

Makers of Fine Pencils since 1899
GENERAL PENCIL COMPANY
67-73 FLEET STREET, JERSEY CITY 6, N. J.

TIME TO ORDER NEXT SEMESTER'S MATERIALS?



let
DEVOE

Help You With
THE BEST!

- Show Card Tempera colors and sets
- School water color sets; tubes, pans
- Dry-Art colors, brushes, oil colors
- Devolac—The "name it—you can paint it" lacquer colors
- Soft pastels and Niagara pastel paper
- Enamelled water color cups and palettes
- Charcoal and American made paper stumps
- Drawing pads, paper and boards
- Pencils, erasers, pens and ink
- Modeling clays and tools
- Block printing supplies

Send for catalog

DEVOE Art Materials
FIRST WITH SCHOOLS SINCE 1754

Devoe & Reynolds Company, Inc., Louisville, Ky

yours creatively



A HANDBOOK FOR THE Crafts Artist

Need Ideas?

Write for the colorful O-P Craft catalog listing many clever and fascinating items all ready for that creative touch. Free to teachers—others, 10¢.



THE O-P CRAFT CO. INC. SANDUSKY, OHIO

HAMMETT'S CATALOG

LISTS ITEMS YOU NEED FOR WORKING IN
ARTS and CRAFTS



Free
Looms Bookbinding Pottery
Wood Leather Weaving
Basketry Books Block Printing
Metal Crafts

Instruction Aids are listed. Complete tools and supplies for schools—home shop crafts and art courses.

J. L. HAMMETT CO., 264 Main Street Cambridge, Mass
Please send me a free copy of your Catalog

Name _____
Address _____
My School is _____

ETERNAL FITNESS IN THINGS INDUSTRIAL

(Continued from page 330)

One element of design, ever present in all objects of utility, is color, for this all must have if they are to be visible to the human eye. Metals like gold, silver, chromium, copper, and alloys such as brass and pewter, are themselves so beautiful in color that it is futile to attempt to improve them by artificial means. Few woods are so attractive, however, that their natural qualities may not be enhanced by dressings that bring out their grain, deepen their luster, and enrich their loveliness. The colors of fired clay are of little artistic value except as they occur in brick, tile, and terra cotta products, and these are, for many purposes, enhanced by a thin transparent glaze. Color is a most important consideration, too, in the formation of products of the textile arts, as well as in the broad field of plastics, the possibilities of which we are only beginning to understand. Indeed, in the materials of creative construction color can scarcely be considered apart from the materials themselves, except where it may be added to increase their attractiveness. In this instance color itself may be considered as decorative, as in painting, enameling, and plating.

The modern designer has an increasingly wide choice of materials at his disposal—if wood is too bulky or too weak, he may use cast iron; if this is too brittle or too clumsy, he may select wrought iron. Should this prove too soft, he has at hand steel in its various forms. If steel is too heavy, he may substitute aluminum or plastics. In former times there was no such profusion of materials, nor could they have been worked advantageously with hand tools even if there had been. Further, the designer of today has the help afforded by hundreds of automatic and semiautomatic machines accurate often to the ten-thousandth of an inch, with which to shape his materials according to the use required.

If an industrial art product will serve no useful purpose or serve it indifferently, or if inadequacy of the materials of which it is made renders it fraudulent, pretending to be more than it is, then it must be judged not only a practical failure but an esthetic failure as well. Important as is decoration in the industrial arts, it is of no value at all unless backed up by dependable material, sound construction, and good workmanship. A painting or a piece of sculpture may represent an object so that the observer will actually seem to possess it. A picture of things as they are is not a true decoration when superimposed upon another object, although suitable decoration often is used to increase the beauty of an object. Representation has one purpose while decoration has another radically different purpose.

Tools and machines are today rarely decorated except by color and finish; furniture, silverware, and glassware for daily use are decorated but slightly if at all; textiles have largely exchanged elaborateness of pattern for variety and delicacy of texture. Since decoration involves the enrichment of surface, the kind and amount of it should be determined both by the character of the product and the changes to be affected in it by factory production.

We are surrounded by hundreds of industrial products which we use or come in contact with every day. These are works of art, either good or bad. Today industry is offering us much of beauty as well as efficiency, genuine satisfaction in these things, the artistic excellence of which is dependent on the intangible quality called design. The artistic taste of a designer is revealed to us in his works, the taste of the consumer, in the choices that he makes of all the objects that he needs to possess. Industrial products to be considered satisfying to him now have to be both scientifically functional and artistically sound.

ITEMS OF INTEREST

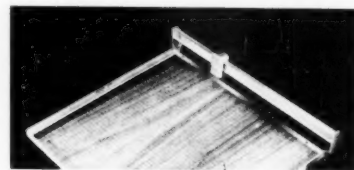
(Continued from page 4-a)



Another Feature Has Been Added to the already many interesting and creative experiences that Nu Media offers you.

Children can now make their own glazes for ceramics by merely mixing, by volume, one part Nu Media to two parts Borax (the 20-mule team variety) and four parts of hot water. Nu Media glaze may be applied the same as any other glaze, and to either green or bisque ware. It has a wide firing range of from cone 015 to cone 04, average firing cone 06 and 07.

Many delightful variations may be had by mixing different colors of Nu Media. The glaze is non-toxic and therefore safe for children to use. For further information about Nu Media write for free booklet "Nu Media," Dept. A, Wilson Arts, Fairbault, Minnesota.



A New Type Trim-board has recently been announced. Called ROLCUT, this trim board employs a self-sharpening rotating wheel-cutting blade which is enclosed in a protective cast aluminum carriage. Entire assembly travels on a solid I-Beam track and neatly cuts paper, film and other sheet materials with accuracy and ease. Even in the kindergarten it may be used with safety for trimming paper, films, paintings, and so forth. This trim-board is exceptionally lightweight and may be carried about with ease. Three-quarter inch baseboard is ruled in 1/2-inch grid lines, and is accurately aligned with etched metal rule and paper stop. Available in many sizes from school supply dealers, stationers, and art supply stores, or write to manufacturer: Zeus, Inc., P.O. Box 177, Sausalito, California.

SILK SCREEN and CRAFT KITS

Send for FREE price list or 25¢ for instruction booklets.

AND
SUPPLIES

LA CLAIR Silk Screen and Craft Supplies
1245 Noriega Street San Francisco, Calif.



IF IT'S LEATHER, we have it!

Choose from one of the largest stocks of leather, lacing, kits, and leathercraft accessories in the country. Send for free catalog and price list full of project ideas, etc.

SAX BROS., INC.

Dept. SA-6
1111 North Third St., Milwaukee 3, Wis.

Start the "Young Idea" off right!



It's never too soon for young artists to learn the merit of Winsor & Newton quality—and the economy of Winsor & Newton prices... a discovery that will stand them in good stead throughout their artistic careers.

SERIES 136 Winsor & Newton

Series 136 Water Color Brushes

An excellent and modestly priced Water Color Brush made from Finest Quality Squirrel Hair and fitted with seamless ferrules and blue polished handles. Sizes: 1 through 12.



"Cat Watches Ship, Muses Mouse"
by David Earle—Age 6

902 BROADWAY, NEW YORK 10, N. Y.

Canadian Agents: THE HUGHES OWEN CO., LTD. • Head Office, MONTREAL

GO TO THE SPECIALIST FOR ART METAL AND JEWELRY MATERIALS

- Whatever your program, we have the metal-working tools and materials to carry it out—copper, brass, silver in wire or sheets; stones, ornaments, findings.

- Ideas and suggestions may be found in our books and portfolios for teachers and metal craftsmen.

Send 25 cents today for catalog showing 2500 kinds of metalworking items. Payment credited on first \$3.00 order.



METAL CRAFTS SUPPLY CO.

10 Thomas Street Providence, R. I.

**• BRILLIANT
• OPAQUE
• ECONOMICAL**

Alabastine DRY ART COLORS



Brilliant, opaque art colors... at lower costs, because they are dry. Pour what you need from the handy spout, and mix with water... no waste, no spoilage. Ground for easy blending, smooth free flow, quick drying. Perfect for posters, murals, all school art projects. Non-toxic... harmless to skin and clothing.

AVAILABLE FROM YOUR SCHOOL SUPPLY DEALER IN 13 STRIKING COLORS PLUS BLACK AND WHITE

Manufactured by

ALABASTINE PAINT PRODUCTS

2671 W. Grand Avenue, Chicago 12, Illinois
Division of Chicago Bronze and Color Works



FINGER-TIP SOLUTION

Just add 'Finger-Tip' to the dry color for the ideal finger painting solution. Smooth, brilliant coverage, wider color range... with no waste, no extra paints to buy.

Your Best Source of Supplies
for Vocational Education and Crafts!

J. J. CONNOLLY (60 YEARS OF SERVICE) LEATHERCRAFT



You can depend on Connolly to give you TOP QUALITY and a COMPLETE RANGE of kinds and grades of craft leather and tools. Each order properly filled and shipped by experienced men who know your needs. Priced right.

**FINEST
QUALITY
COMPLETE
STOCK
PROMPT
SHIPMENT**

SEND FOR
FREE
CATALOG NOW

Get our 54-page catalog. Send name, address and school to: **J. J. CONNOLLY,**
Dept. 51, 181 William St., N. Y. 38, N. Y.

School Arts, June 1953



The New Editor of SCHOOL ARTS

D. Kenneth Winebrenner

Professor of Art, State University
College for Teachers, Buffalo, N.Y.

You will find Ken Winebrenner's training and experience fit him particularly well for the challenging job of editing **SCHOOL ARTS**.

He has been an art teacher in high schools of Pennsylvania and is Professor of Art at the New York State University for Teachers, Buffalo. He has taught painting, crafts and teaching methods for teachers in the elementary grades, including the supervision of practice teaching in art.

Editor Winebrenner attended Carnegie Institute of Technology, State Teachers College, Edinboro, Pennsylvania, and received his B.S. in Art Education from State Teachers College, Indiana, Pennsylvania. To this, he has added M.A. and Ed.D. from Teachers College, Columbia University.

You, the subscribers to **SCHOOL ARTS**, will receive the benefit of his experience and ability beginning with the September 1953 issue.

See page 8-a of the April issue for complete details of your new editor's experience and qualifications.

SCHOOL ARTS, Worcester, Mass.

A PROBLEM CLINIC

Your teaching problems will be analyzed, discussed and answered by a leading art educator, starting with **SCHOOL ARTS** for September 1953. This service to art teachers will be featured each month through **PROBLEM CLINIC**, a page devoted to helping art teachers in their work.

Any questions relating to art teaching involving methods, techniques, processes, evaluation, or questions of a general nature will be submitted by the editor to a different guest authority each month. Both the questions and answers will be printed as soon as possible after they are received and answered. The names of those asking questions will not be printed, but we ask that your letters be signed when you send your questions to **PROBLEM CLINIC** EDITOR, **SCHOOL ARTS** MAGAZINE, 400 Woodland Drive, Buffalo 23, New York. Share your teaching problems with others by asking the **SCHOOL ARTS** **PROBLEM CLINIC** EDITOR to answer them for you.

BOOK REVIEWS

(Continued from Cover 2)

Penrose Annual—1953. Edited by R. B. Fishenden. Pellegrini & Cudahy, New York City. Size, 8½ by 11 inches. Price, \$8.50.

For those looking for an inspiring reference book of the printing and allied crafts, this book gives you all that could possibly be wished for. International in scope, it is a comprehensive review of contemporary graphic arts, trends, and techniques. It assembles for you in one large volume, 42 articles of both general and technical interest, written by recognized authorities in England, the United States and elsewhere. The striking presentation and broad scope in both text and illustration of this book make it an invaluable reference for those interested in good printing, good reproduction, and expert craftsmanship.

Table Lamp Projects by H. A. Menke. McKnight & McKnight, Bloomington, Illinois. 80 pages. Size, 6 by 9 inches. Price, \$2.50.

This book offers 28 different designs of table lamps. Each project gives working drawings, descriptive text and an illustration of the finished piece. A wide range of designs, both modern and traditional are covered, offering opportunity to select lamps which will harmonize with various styles of furniture and also give choice in several levels of difficulty in construction.

There is also information of general interest on lamp design, types of tools you will need (some can be easily made with hand tools, others require power tools), selection of wood, and other information of special interest to the beginner.

Papier-mâché by La Verne Moritz, 22 East 29th St., New York 16, N. Y. 48 pages. Size, 8½ by 11 inches. Price, \$2.00.

This book tells how to make dishes, trays, masks, jewelry, maracas, figurines, puppet heads, penny banks, worry birds, model railroad tunnels and trees, and window display figures. Easy to follow instructions tell how to make many useful and decorative items from newspapers and paste.

The many features of the book include its usefulness to parents who, many times, find the need to keep a child quiet but entertained; to teachers who need inexpensive materials to use in classrooms; to scout and church group workers who need projects that can be made easily and cheaply; and to the busy housewife and hostess who likes to have an unusual party or clever table centerpiece.

This new book gives instructions, illustrated with photographs and sketches, for over 30 projects.

Furniture Decoration Made Easy by Charles Hallett. Charles T. Branford Co., Boston, Mass. 150 pages. Size, 8½ by 11 inches. Price, \$4.95.

This book is a studio-tested work manual with detailed instructions and practical, full-scale patterns for the home craftsman interested in decorating furniture—new or old. There are authentic period designs used for decorating chairs, settees, rockers, bureaux, stands and tables. Paints and other materials are described; and how to use them. The methods of stenciling and gold-leaf decoration are presented as well as instructions in freehand decoration with paint and brush. The book also gives a variety of decorative patterns—Pennsylvania Dutch, Swedish, Early American, etc., and illustrates them in use on beautiful pieces of furniture.

SEARCHLIGHT

(Continued from Cover 2)

N.A.E.A. CONVENTION ELECTS NEW OFFICERS AND COUNCIL . . .

At the closing session of the National Art Education Association Convention, held in St. Louis, Mo., April 8-11, the following were chosen to lead the association and plan its activities for the next two years.

President

Marion Quin Dix, Supervisor of Art Education, Elizabeth, New Jersey

Vice President

Ivan E. Johnson, Head, Arts Department, Florida State University, Tallahassee, Florida

Secretary-Treasurer

Horace F. Heilman, Associate Professor of Art Education, State Teachers College, Kutztown, Pennsylvania

COUNCIL

Ida May Anderson

Supervisor of Art Education, Curriculum Division, Los Angeles, California

Jack Arends

Assistant Professor of Fine Arts, Teachers College, Columbia University, New York City

Edith M. Henry

Supervisor of Art Education, Public Schools, Denver, Colorado

Helen Cabot Miles

Art Teacher, Newton High School, Newtonville, Massachusetts

A Treasury of Songs for Little Children by Esther Botwin, illustrated by Evelyn Urbanowich. Hart Publishing Co., New York City. 96 pages. Size, 8 by 10 inches. Price, \$2.00.

A collection of 54 songs has been presented for children from four to eight years of age in this book which cleverly integrates music and art in its colorful presentation. Each song has humorous sketches of its theme and there are diagrams for the action songs. The piano accompaniment is given in its simplest form so that young music pupils or adults who have only a rudimentary knowledge of music will be able to give melodic renderings. The songs have been considered from three points. Do boys and girls from four to eight enjoy singing them? Is the melody simple enough for a child? Is the music within a normal reach for a child of this age?

Working Together for World Understanding



This is the Official Poster for National 4-H Club. Over two million boys and girls from every state and county in the United States are actively participating in projects that range from agriculture to homemaking. The Clothing Achievement Program is one of the most popular among the girls. The Spool Cotton Company, 745 Fifth Ave., New York City, annually sponsors the Clothing Achievement Program and also provides all of the National 4-H Club Week posters.

June

Month Sixth
Days Thirty
Birthstone Emerald (Ancient)
Pearl or
Moonstone (Modern)
Flower Rose or Honeysuckle



GEMINI (Twins)
Third Sign of the Zodiac
May 20 to June 21

JUNE HAPPENINGS

3 Jefferson Davis' Birthday
7 Children's Day
8-14 National Flag Week
13 Flag Day
21 Father's Day
21 First Day of Summer
25 Korean War began (1950)



**YOUR STUDENTS
Can Easily Make
LEATHER
PROJECTS**
PATTERNS • LACING
TOOLING LEATHERS
INSTRUCTION BOOKS

Learn more about Osborn Put-Together Projects for Young and Old. Send for free 8-page Supply Folder or 25 cents for No. 90, 68-page idea-packed giant profit Catalog.

OSBORN BROS. SUPPLY COMPANY
House of Leathercraft for over 35 years
223 West Jackson Boulevard Chicago 6, Ill.



Photo courtesy, Worcester Telegram

THOSE CONSIDERING SUMMER WORK

in crafts will be interested in courses offered by the Craft Center, 40 Highland St., Worcester, Mass.

During the summer months, instruction is offered to adults in pottery, woodworking, metalcraft, jewelry, and enameling on metal. The Craft Center is under the personal direction of Mr. Robert Gray, a craftsman of rare skill, and Chairman of the Massachusetts Association of Handicraft Groups.

Instruction is given by qualified, practicing craftsmen, of demonstrated skill and creative ability—most of them graduates of the School for American Craftsmen. The illustration above shows examples of work done by the instructors at the Craft Center.

*For details about rates, schedule of classes and other information simply write Mr. Robert Gray, Craft Center, 40 Highland St., Worcester, Mass.

**DEPENDABLE
CRAFT SUPPLIES**
LEATHER CRAFT-PLASTICS-POTTERY
CRAFT-BLOCK PRINTING-BELT CRAFT-
TEXTILE COLORS-POWER TOOLS-WOOD
BURNING-INSTRUCTION BOOKS-ETC.
DWINNELL CRAFT SHOP
Dept. SA 623 Wheeling, W. Va.

LEATHER - CRAFT
Ready Cut and **PROJECTS**
SEND 10¢ FOR CATALOG
ROBERT J. GOLKA CO. BROCKTON, MASS.

SERAMO ECONOMY AND RESULTS



It bakes in an ordinary oven. The ease in handling Seramo qualifies it for many types of modeling. The endorsement of use given it by art teachers, special craft classes and studios is proof of its practical value. Would you like a folder telling of the Enamels and Seramoglace, and listing prices?

FAVOR, RUHL & CO., INC.
425 So. Wabash Ave.
Chicago 5, Ill.

Craftint

THE GOOD START TO SCHOOL ART
THE CRAFTINT MFG. CO.

1615 Collamer Ave. Cleveland 10, Ohio

AIR BRUSHES

by **WOLD**
WOLD AIR BRUSH MFG. CO.
2013 N. CALLEJUELA AVE. CHICAGO 41, ILL.

Send for
Free
Catalog

COLOR by

Sargent
for every school need

Send for a FREE
Instruction Book
for **SARGENT OIL**
Water or Pastel Colors
Oil and Water Colors • Crayons
Tempera • Chalk • Modeling Clay
Silk Screen • Finger Paints • Pastels • Ink
ART CRAYON COMPANY, INC. Sargent Building
American Artists' Color Works, Inc. Brooklyn 20, N.Y.

Alphacolor

BRIGHTEST Name in COLOR

CHALK PASTELS • DRY TEMPERA PIGMENT
write for *Alphacolor manual SA-19*

WEBER COSTELLO CO.
CHICAGO HEIGHTS, ILLINOIS



MINNESOTA SUMMER SESSION

SPECIAL COURSES IN ART

It's fun to study on Minnesota's cool, friendly campus, flanked by the historic Mississippi, just 15 minutes from six enticing lakes, and close to the cultural, shopping and entertainment areas of two big cities.

More than 1,000 courses, embracing every field of education and scientific interest, are offered by a nationally-recognized staff of professors, augmented by outstanding guests.

Precinct library and laboratory facilities present unusual opportunity for graduate work and research... an exciting program of concerts, plays, lectures and social events assures stimulating recreation.

You may choose either or both of two independent terms of five weeks each.

FIRST TERM . . . June 15—July 18
SECOND TERM . . . July 20—August 22

Write for helpful complete bulletin.
Dean of the Summer Session, 811 Johnston Hall.

UNIVERSITY of MINNESOTA
MINNEAPOLIS 14, MINNESOTA

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

Est. 1876. Professional training with diploma course in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing, Commercial Arts, Ceramics. Teacher Training Course. 8 Traveling Scholarships available. Unlimited contact with Museum collection through study and lectures. Catalog on request.

EVENING SCHOOL diploma course in Graphic Arts, Sculpture, Ceramics, Painting and special courses in Interior Design, T.V., Plastic and Photographic Design.

RUSSELL T. SMITH, Head of School
210 The Fenway Boston, Mass.

Syracuse University • School of Art



"Pinebrook" in the Adirondacks

Carl M. and
Adeline
Loeb
summer
School of
Painting
June 29
to
August 7
•
full
college
credit

Faculty of the School of Art Teaching
pictorial design, figure and landscape
painting, and drawing.

write Prof. Merlin F. Pollack School of Art
Syracuse University, Syracuse, N.Y.

THE INSTITUTE OF CHICAGO ART SUMMER SCHOOL

Landscape, Figure
Painting, Sculpture, Ceramics, Drawing, Advertising,
Dress, Interior Design, Weaving, Art History, Crafts,
Teacher Training. Accredited. Cat. Box 221.

TERM BEGINS JUNE 29, 1953

Michigan Ave. at Adams, Chicago 3, Ill.



YEAR ROUND CRAFTS INSTRUCTION

No entrance or scholastic requirements, but courses are approved by
State Department of Vocational
Education

Hand weaving, spinning, dyeing, leathercrafts, metal-
crafts, pottery, silk screen, enameling, and many other
crafts. Modern living conditions in a beautiful mountain
countryside. Summer courses are divided into periods
of three weeks each: June 1 to August 28, 1953.

Well-trained instructors in all the crafts.
Write the Registrar for full information

Penland School of Handicrafts
Penland North Carolina

T
A
X
C
O
•
M
E
X
I
C
O

MEXICAN ART WORKSHOP

JULY 10 — AUGUST 14

• silversmith • field trips
• painting • spanish

University Credit Optional
SEND FOR FREE FOLDER

Syracuse University, University College
601 E. Genesee Street, Syracuse 2, N.Y.

MOORE INSTITUTE OF ART

School of Design for Women

108th Year—Intentionally known
artist-instructors. Diploma and de-
gree courses in Advertising, Art,
Art Ed., Fashion Design and Ill., In-
terior and Textile Design, Painting
and Ill. Crafts. Day and Saturday
classes. G.I. and State approved.
Dormitories, dining room. School
physician. For catalog, write:
1228 N. Broad St., Philadelphia 21, Pa.

GET A DEGREE IN ART

BOSTON UNIVERSITY Coeducational College of
Practical Arts and Letters. Courses leading to B.S.,
A.A.A. degrees, 2-4 year programs for high school
graduates or college transfers. Major in Commercial
Illustration, Fashion or Book Illustration, Art
Teacher Training, Interior Decoration, Individual
guidance. Academic courses included. Catalog.

Write DONALD L. OLIVER, Director of Admissions
705 Commonwealth Ave., Boston 15, Mass.

PHILA. MUSEUM SCHOOL OF ART



Degree and Diploma courses in Art, In-
terior Design, Illustration, Interior Decoration, Index
Design, Teacher Education, Costume
Design, Fashion Ill., Stagecraft, Jew-
elry & Silversmithing, Pattern Design,
Ceramics, Crafts, Day even. Catalog
Broad and Pine Sts., Phila. 2, Pa.

ART EDUCATION SUMMER WORKSHOP

IN POTTERY • JEWELRY • GROUP PROJECTS

June 15 to August 7, 1953
Distinguished Faculty
Low Tuition
and Living Costs

For Information Write:

OLGA
SCHUBKEGAL
June 29 to
July 17

DEPARTMENT OF ART
SOUTHERN ILLINOIS UNIVERSITY
CARBONDALE, ILLINOIS

ATLANTA ART INSTITUTE



Fine and advertising art. Interior decoration,
design, ceramics. Well-known American paint-
ers, guest instructors. B.F.A. degree and certi-
ficates. Competitive scholarships. Free placement
service. Approved for veterans. Summer session.
Write Registrar for Catalog

Box R, 1262 Peachtree St., N.E., Atlanta, Ga.

COLORADO INSTITUTE of ART

Summer term, June 15 to Aug. 7, Tuition \$50.
Landscape Painting in the Rockies
Fundamentals
Teacher's course, no college credit. Send for Bulletin S.

1437 Glenarm Place Denver, Colorado

READER'S GUIDE TO ADVERTISEMENTS

JUNE 1953

Alabastine Paint Products	9-a
American Crayon Company	Cover IV
Art Crayon Company	11-a
Art Institute of Chicago	12-a
Atlanta Art Institute	12-a
B & I Manufacturing Company	5-a
Binney & Smith Company	1-a
Boston Museum School	12-a
Boston University	12-a
Milton Bradley Company	Cover III
Colorado Institute of Art	12-a
J. J. Connolly	9-a
The Craftint Mfg. Company	11-a
Devroe & Reynolds Co. Inc.	8-a
B. F. Drakenfeld & Co. Inc.	4-a
Dwinnell Craft Shop	11-a
Favor, Ruhl & Company, Inc.	11-a
General Pencil Company	7-a
Robert J. Golka Company	11-a
M. Grumbacher	5-a
J. L. Hammett Company	8-a
Harrop Ceramic Service Company	7-a
C. Howard Hunt Pen Company	4-a, 7-a
La Clair Silk Screen and Craft Supplies	8-a
Leisurecrafts	5-a
Carl M. and Adeline Loeb Summer School of Painting	12-a
Metal Crafts Supply Company	9-a
Mexican Art Workshop	12-a
Moore Institute of Art. Science and Industry	12-a
The O.P. Craft Company, Inc.	8-a
Osborn Bros. Supply Company	11-a
Pemco Corporation	7-a
The Penland School of Handicrafts, Inc.	12-a
Philadelphia Museum School of Art	12-a
Sax Brothers, Inc.	8-a
Southern Illinois University	12-a
Talens & Son, Inc.	7-a
University of Minnesota	12-a
Weber Costello Company	11-a
F. Weber Company	9-a
Winsor & Newton, Inc.	9-a
Wold Air Brush Mfg. Company	11-a

•School Arts, June 1953



MODEL SCULPTURED WITH MILTON BRADLEY PLASTELINE



PLASTELINE is available in 1 pound (four ¼-lb. rolls to a box) and 5 pound bricks in the following colors:

SOLID COLORS:

Blue, Bronze Green, Gray, Cream, Dark Brown, Gray-Green, Terra Cotta.

ASSORTED COLORS:

Cream, Gray-Green, Terra Cotta, and Dark Brown.



MILTON BRADLEY MODELING CLAY

A fine-textured, plastic clay for general school use. It is antiseptic and retains its plasticity indefinitely. Packaged in 1 pound (four ¼-lb. sticks to a box) and 5 pound bricks in the same selection of colors as Plasteline.

Fairy Tales seen in Plasteline

Like the magic of "make believe", Milton Bradley Plasteline helps creative talent find natural expression. For Plasteline is the truly superior classroom clay. It is always plastic and easy to work, but has sufficient firmness to retain its shape without shrinking or drooping. It is clean, won't stick to the hands, and it is economical—use it over and over again. Give your class the opportunity of working with Plasteline, the quality clay that has for years been favored by great professional sculptors.

* * *

FREE FOLDER—Write today for your copy of the new full-color instructive folder on Milton Bradley modeling clays, "Modeling With Clay."



MILTON BRADLEY COMPANY

SPRINGFIELD 2, MASS.

Boston-Philadelphia-Chicago

MILTON BRADLEY COMPANY
Dept. SC-36, Springfield 2, Mass.

Please send me your free folder, "Modeling With Clay."

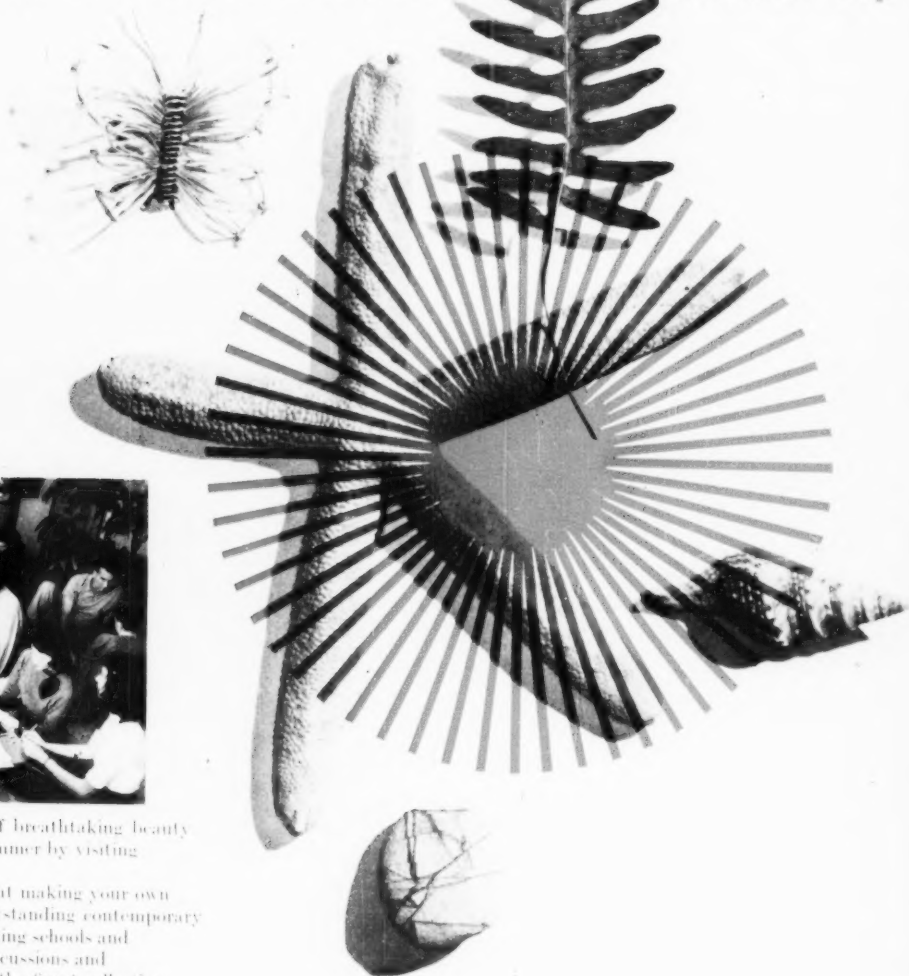
Name.....

School.....

City.....State.....

I teach.....Grade.....

make creativeness part of your summer trip



Discover a whole new world of breathtaking beauty and creative experience this summer by visiting our Educational Centers.

Here you can try your hand at making your own original creations—Examine outstanding contemporary exhibit material, fresh from leading schools and studios—Join in lively group discussions and demonstrations—See and enjoy the finest collection of visual lecture material available—Exchange ideas with enthusiastic educators and craftsmen from all parts of the country and abroad.

Each Prang Studio is so situated that you will find every facility for a delightful holiday as well as renewing your aesthetic appreciation.

PLAN NOW TO BE WITH US! Write to either Studio for the Summer Instruction Program and Schedule of Exhibitions.

PRANG TEXTILE STUDIO, Time and Life Building,

9 Rockefeller Plaza, New York 20, N. Y.

PACIFIC COAST STUDIO, Neutra Building,

621 South Westmoreland, Los Angeles 5, Calif.

THE AMERICAN CRAYON COMPANY Sandusky, Ohio / New York City, New York

lusty

THIS PUBLICATION IS REPRODUCED BY AGREEMENT WITH THE COPYRIGHT OWNER. EXTENSIVE DUPLICATION OR RESALE WITHOUT PERMISSION IS PROHIBITED.